ईश्वरसंहिता

ĪŚVARASAṀHITĀ

VOLUME I

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

ईश्वरसंहिता ĪŚVARASAṀHITĀ VOLUME I

42

Viṣṇuism has given rise to two very important schools of ritual and philosophy, namely Vaikhānasa and Pāñcarātra. *Īśvarasaṁhitā* is an important text of the Pāñcarātra school of Viṣṇuism.

Whereas Vaikhānasa is relatively archaic in character and leans more upon the Vedic tradition for its repertoire of Mantras used in religious rites and ceremonies, the Pāñcarātra is more liberal and open in its approach. It has a text tradition going back to some two thousand years - which has also been the main source of the Viśiṣṭādvaita philosophy of Ramānuja (11th - 12th c.). In most of the Vaiṣṇava temples in South India, especially in Tamilnadu, worship is conducted in accordance with the prescription of one of the important Pāñcarātra Saṁhitās.

Īśvarasaṁhitā is an important text of the Pāñcarātra school and is followed meticulously for conduction of daily Pūjā ceremony and performances of various religious festivals in the Nārāyaṇasvāmī temple of Melkote. It can safely be dated to 8th - 9th Century at least on the basis of its reference in the *Āgama Prāmāṇya* of Shri Yāmunācārya. It is supposed to be a simpler and smaller version of the older *Sāttvata-saṁhitā* of this school which is the earliest available work of Pāñcarātra and is considered as one of three *ratnas*, (jewels), along with *Pauṣkara-* and *Jayā-saṁhitās*. In 25 long Adhyāyas the *Īśvarasaṃhitā* describes in great detail the rites, rituals and ceremonies taking place (or ought to take place) in a Vaiṣṇava temple.

Palmleaf Manuscripts of the *Īśvarasaṁhitā* were procured mainly from the Nārāyaṇasvāmī temple of Melkote for the sake of authenticity. We have also appended to the text the gloss of Aḷasiṃha Bhaṭṭa (early 19thc.) which shall be helpful in comprehending certain difficult or sectarian expressions. The English translation on the opposite (right) page has been provided for the facility of the modern scholars working on Philosophy, Ritual and Iconography of Viṣṇuism.

A proper understanding of ritual is obviously indispensable for the study of Art.

ईश्वरसंहिता

ĪŚVARASAṀHITĀ

VOLUME I

INDIRA GANDHI NATION CENTRE FOR THE ARTS

कलामूलशास्त्र-ग्रन्थमाला

KALĀMŪLAŚĀSTRA SERIES

इ.गा.रा.क.के. *क.मू.शा.*-४२

I.G.N.C.A. *K.M.S.*-42

ईश्वरसंहिता

ĪŚVARASAṀHITĀ

Critically edited and translated in Five Volumes

(Volume I)

INTRODUCTION

By

V. VARADACHARI

AND

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NEW DELHI
and
MOTILAL BANARSIDASS PUBLISHERS PVT. LTD.
DELHI

PREFACE

We are very happy to present before our learned readers as well as practitioners of Vaiṣṇava rituals the critically edited text along with an annotative Sanskrit gloss and English translation of the *Īśvarasaṁhitā*, one of the foremost works of the Pāñcarātra Āgama which is still followed in practice in a number of Vaiṣṇava temples in South India, especially in Melkote. It is one of the most authoritative texts of the Vaiṣṇava Āgama and is supposed to be based on an earlier Pāñcarātra text called *Sāttvata-saṁhitā*.

The valuable gloss on it was composed by Aḷasiṃha Bhaṭṭa in the early part of the 19th Century and is very helpful in understanding the difficult portions of the text which can be comprehended only with the help of a deep knowledge of the tradition received directly from the Guru.

The text of the *Īśvarasaṁhitā* has been critically edited by Shri Lakshmi Tathacharya, who also did the English translation. The scholarly Introduction is from the pen of late Dr. V. Varadachari, a great authority on Pañcarātra who also revised the translation. However, the 'Introduction' was his last work and he left it incomplete in many respects. It was in fact, his first draft. The fate did not allow him time enough to revise it and to prepare a fair copy of it. In this preliminary sort of draft, many quotations in the text as well as footnotes were either totally missing or were incomplete. The language was also loose at many places. We have tried our best to fill up these gaps and to copy-edit the text as far as possible.

The followers of Pāñcarātra school hold three Saṁhitās in high esteem, call them as *Ratnatraya* ('three gems') and consider them as seminal texts. They are *Sāttvata-saṁhitā, Pauṣkara-saṁhitā* and *Jayākhya* (or *Jayā*) - *saṁhitā*. According to scholars they were composed between the 2nd and the 5th centuries C.E. Of these three, the *Sāttvata* is the oldest followed by *Pauṣkara* and thereafter *Jayā* which has been demonstrated to have been composed around 450 C.E. on the basis of the forms (to be precise: the Tantric nomenclature) of the Sanskrit letters described in it. The *Īśvarasaṁhitā* is said to be based on the first one of these (i.e. *Sāttvata*) and is considered to be an elaboration of its contents in 25 chapters in a clearer and more comprehensible form. The *Sāttvata* Saṃhitā is probably a work of Kashmir composed around 2nd - 3rd Century, whereas, the *Īśvarasaṁhitā*, appears

to have been composed in the 8th Century. It is quoted by name by Yāmunācārya in his *Āgamaprāmāṇya*, hence its antiquity is beyond doubt.

The *Īśvarasaṃhitā* closely follows the procedure of the *Arcanā* (worship of Viṣṇuite deities), *Utsava* (annual and periodical festivals of the temple) and *Dikṣāvidhi* (initiation ceremony of new entrants into Pāñcaratra system) etc. as described in the Sāttvata-saṃhitā but does not elaborate much on the philosophy of the Pāñcārātra. Its focus is more on the practical aspect of the ritual rather than on its theoretical background. The procedure of the temple ritual as described in the *Īśvarasaṁhitā* is closely followed by the priests in the temple of Narāyaṇasvāmī at Melkote ('yadugiri') in Karnataka and it is from this very temple that we have received most of our manuscripts. Further, this Saṃhitā contains a special chapter on the glorification (*māhātmya*) of the Kṣetra of Yadugiri, i.e. Melkote, which points towards its close association with its religious complex. Aḷasiṃhabhaṭṭa also lived in Melkote and was certainly associated with the religious activities of the temple in some way or the other because he seems to have had very deep knowledge of the actual ritual being performed in and at the temple. His commentary, (rather a gloss) named *Sāttvatārthaprakāśikā*, is written not for the sake of scholars of Pāñcarātra in general, but for the sake of the priests and the functionaries of the temple. He therefore does not explain the text word by word but deals only with the difficult and not easily comprehensible words and expressions and often supplements the description of the text with his own remarks and observations.

The philosophy of Pāñcarātra has a long history. Its beginning can be traced in the *Nārāyaṇīya* section of the Mahābhārata. The 'Bhāgavatas' find mention in the Buddhist and Jain texts going back to the centuries prior to the beginning of the Christian era. In the 2nd C.E. Heliodoros, a Greek Ambassador from North-West India donates a Garuḍastambha (a stone pillar with a Garuḍa on the top) to a prominent temple of Vāsudeva at Vidisha and calls himself a '*bhāgavata*'. With this term are meant those who worship an absolute personal God (*bhagavat*) identical with Viṣṇu. Devotion towards Viṣṇu achieved great upsurge during the time of Āḷwaras (4th-8th C.E.) in South and during the rule of the Guptas (4th - 5th C.E.) in North. Quite a few Saṃhitās were composed during this period (400 - 800 C.E.) and Yāmunācārya, vigorously established its authenticity and importance against the onslaughts of the Vedic ritualists in his scholarly work *Āgamaprāmāṇya*. He describes Pāñcarātra as *Kāśmīrāgama*, an Āgama

which owes its origin to Kashmir. The existence of the Vaiṣṇavas and Pāñcarātra literature in Kashmir is supported by the work '*Spandapradīpikā*' of Utpala-Vaiṣṇava (850 C.E.) who quotes from a number of Pāñcatātra Saṁhitas.

It was Yāmunācārya's most scholarly and enthusiastic disciple Rāmānuja (around 1050 to 1135 C.E.) who created a whole philosophical school, later known as Viśiṣṭādvaita, out of the references contained in the earlier Pāñcarātra texts and laid it on a very solid foundation. He is also reported to have lived at Melkote for a long time where he supervised and rectified the procedure of the daily and periodical religious ceremonies of the Temple. It may be presumed that some of the accretions in our Īśvara-saṁhitā owe their origin to his views.

The origin of the word '*Pāñcarātra*', and the rationale of its application to this system has not yet been satisfactorily explained though a number of explanations have been advanced. To me, the most convincing explanation appears to be the one which associates the word with ritual of the five-day sacrifice performed in honour of 'Puruṣa-Narāyaṇa' as mentioned in the *Śatapatha Brāhmaṇa*' (13.6.1.1,7.9). This ritual of worshipping Nārāyaṇa as the highest personal God seems to be the nucleus out of which the whole system of the ceremonies of the daily and periodical Pūjā and festivals as well as the philosophy of the *Pāñcarātra* have evolved.

One of the oldest appellatives of the Pāñcarātra is *Ekāyana*, mentioned in the *Chāndogya Upaniṣad* (VII, 1.2, 4), a word which on the face of it appears to mean 'one way', 'the only way' [towards Mokṣa], i.e. to have single-minded devotion towards only one supreme personal God. The religious path that the adherents of *Ekāyana* follow is known as *Ekāntidharma* and since this Personal God is known as *Bhagavat* ('the noble one'), his worshippers were known as Bhāgavatas already in a very ancient period. This 'Bhagavat' (Supreme Personal God) was first identified with Viṣṇu and later Kṛṣṇa who was considered to be the perfect manifestation (=incarnation) of Bhagavat in human form (cf. *kṛṣṇas tu bhagavān svayam*, Viṣṇu - Pur. I.8; cf. also the title 'Bhagavad-gītā') so that the term 'Vāsudeva' (son of Vasudeva) came to denote this highest Personal God. This identification must have taken place first in the Śūrasena region among the Vṛṣṇis, Yadus and among the 'Sāttvatas' (Kṛṣṇa had a whole army of the Sāttvatas, which he placed at the disposal of Duryodhana in the great war of Mahābhārata) and the title of the earliest known Pāñcarātra work is also *Sāttvatasaṁhitā* of which the present Saṃhitā is a later and simpler

version. Pāṇini (IV.3.98) refers to the followers of Vāsudeva who according to him were known as *Vāsudevakas.*

The Pāñcarātrins believe in the fivefold manifestation of the Supreme Consciousness. It is *Para, Vyūha, Vibhava, Antaryāmim* and *Arcā. Para* is the highest and the transcendental form of the Supreme Being. *Vyūha* is a coherent group of four principles named after the family members of Kṛṣṇa; namely Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha. These are associated with individual consciousness, intellect, mind (*manas*) and *ahaṃkāra* respectively. *Vibhavas* are the various incarnations and manifestations of the Lord. *Antaryāmin* is the form in which he is permeated through the whole universe and thereby regulates and governs it. Some take it to mean the individual soul as well. *Arcā* means a worshipable image (also, the worship). For the followers of the Pāñcarātra *Arcā* is not an inanimate piece of stone. They treat it as a living and sentient being, since life energy (*prāṇāḥ)* has been infused into it through the ceremony of *Prāṇapratiṣthā.* The endeavour towards Mokṣa for a Pāñcarātrin consists in the performance of selfless and desireless *karmans,* maintaining pious character and behaviour and in worshiping Vāsudeva according to the prescribed procedure recommended in the Saṁhitās.

The similarity of Pāñcarātric principles with the names of the family of Kṛṣṇa is striking. At the first sight it looks like as if the system is glorifying the clan of Kṛṣṇa. But on closer examination and philosophical analysis it appears that *Pradyumna* - an incarnation of Kāmadeva - is nothing but the creative faculty of the Supreme being, the will to create (*sisṛkṣā*), a task performed by Brahmā-prajāpati; *Aniruddha* ('unobstructed') is the unobstructed natural flow of creation, the function of sustenance which is discharged by Viṣṇu; and *Saṃkarṣaṇa* ('the one who draws together') is none else but Śiva of our religious system who is responsible for the final dissolution of the universe. Kṛṣṇa-tattva is obviously the transcendental, abstract aspect of the supreme godhead, also known as Vāsudeva (which can also mean the god (lord) of Effulgence).

The Pāñcarātra system of thought consists of four parts (*pādas,* sections) which are known as *Jñāna, Kriyā, Caryā* and *Yoga*). With *Jñāna* is meant the philosophical structure of its belief system, with *Kriyā* the canons and principles governing the construction of the icons of its deities and other religious as well as non-religious buildings. *Caryā* is the detailed description of the ritual of daily Pūjā ceremony as well as of periodical festivals, whereas *Yoga* describes not only certain Yogic practices like *Prāṇāyāma* and *dhyāna*

etc. used in Pūjā ceremony but also the method of merging individual consciousness into the Supreme consciousness in the state of complete meditation (*samādhi*). The best description of all these four aspects of Pāñcarātra is found in the *Padma-saṁhitā*, a simplified elaboration of the Jayākhya-saṁhitā.

It may be observed that temple worship forms the centre of the practice of Pāñcarātrins. The image in the sanctum is not just an idol for them, as said above, but something living and endowed with Prāṇic force of the Deity. Worship of the deity in a temple serves the welfare of the whole community and society. It is not for the benefit of the self, i.e. of the priests, whereas worship of the deity in a domestic shrine has the purpose of ensuring the well-being of the person and family of the worshipper. It is strongly recommended in the system that a king should erect temples in his territory in order to bring peace and harmony in his kingdom. This was certainly one of the reasons why a number of such Āgamic texts (Vaiṣṇava, Śaiva and Śākta) were composed almost all over India in different periods. The anonymous author of the Īśvarasaṁhitā had certainly this aspect also in his mind when he set out to compose the present text. The concept of temple worship serving the welfare of the community as a whole is old in India and it is already found in the Vedic texts (especially in the Brāhmaṇas) where the performance of most of the major Yajñas is believed to further the cause of public peace and prosperity (cf., e.g. the prayer '*ā brāhman* ...' at the end of Aśvamedha sacrifice appearing in the *Śatapatha Brāhmaṇa* XIII.1.9).

Īśvarasaṁhitā is one of the earliest texts that was assigned by the IGNCA to scholars for preparing a critical edition. We have taken too long to complete it and to bring it to light. As a Latin saying goes, every book has its own fate : *habent libri fata sua.* Let the Almighty for whose glorification it is composed, be pleased with all of us who have contributed their mite to make this text finally see the light of the day.

Gurupūrṇimā, 2008 G. C. Tripathi
New Delhi

ACKNOWLEDGEMENTS

A number of scholars of the IGNCA have put in their untiring efforts to bring the present publication to this form. The first proof sheets of the work were corrected by Dr. Sukumar Chattopadhyaya and Dr. N.C. Panda of Varanasi. Proofs of the Sanskrit texts were corrected thereafter by Dr. N.D. Sharma and Dr. Kirti Kanta Sharma, whereas the English portion of the text (English Translation and Introduction) was seen through and corrected by Dr. Sushma Z. Jatoo as well as Dr. Sudhir Lall. The matter was typeset by Mr. R. Mukhopadhyaya of M/s. Neographics and for preparing the final version of the CRC the assistance of our designer, Shri. S.S. Dogra and that of Dr. V.S. Shukla, SRO has been commendable. Mrs. Renu Sharma, the Sr. P.A. of Kalakosa Division, has readily typeset some parts of the first volume which needed retyping. To all of them sincere thanks are due. The Introduction Volume has been revised and edited by Dr. G.C. Tripathi.

On this occasion we also wish to express our gratefulness to Dr. Kapila Vatsyayan, the Founder Member-Secretary (later Academic Director) of the IGNCA under whose instructions the work was assigned to the above noted scholars, under whose careful guidance it made steady progress and was tentatively completed; as also to Dr. Kalyan Kumar Chakravarty, the present Member Secretary of the IGNCA who has constantly inspired and encouraged us to publish the work and without whose active help and support, the work would perhaps still not be available to the scholars in this form.

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INTRODUCTION TO

Pāñcarātra, its Ritual and Philosophy

The Vedas represent the earliest sources of knowledge. They are the earliest literary pieces in the world and in fact, they are the richest possession of the Hindus. The word *veda* is derived from the root *vid*, i.e., to know and thus it means the literary work which provides man with knowledge.

They are four in number: *Ṛk*, *Yajus*, *Sāman* and *Atharva*. The *Ṛgveda* is a collection of hymns in praise of gods. The *Yajurveda* prescribes the method of performing the rituals in honour of the deities from whom particular results accrue to their performers. The *Sāmaveda* is a book of songs. It gives directions for singing the Ṛgvedic verses. The *Atharvaveda* offers directions for the well-being of the society by avoiding and controlling the evil forces. The *ṛṣi* or the sage did not create the mantra. He only visualised it and so he is called *mantradraṣṭṛ*. Those who have realised this are called *ṛṣis* for the particular mantras. The Vedas, containing such mantras, are believed to be everlasting, eternal and are impersonal in their origin (*apauruṣeya*).

The ancient Hindus were quite aware of the nature of the deities whom they would like to propitiate at first by meditating upon them and then performing a ritual in which offerings were made to them in the fire. The deity, who was meditated upon appeared before the meditator revealing his/her specific features. This created a sound impression upon him and this took the shape of a hymn also called mantra.[1] It contained a picture of the deity to be described in the language of the meditator and appeared as praises,[2] invocations,[3] deliberations[4] and others. Many deities were meditated upon and thus many mantras came into being. These mantras came to be called *Ṛks*.[5]

1. Hymn is the name given to the *sūktas* of the *Ṛksaṃhitā* and to the verses occurring in the other portions of the Veda such as Āraṇyakas and Upaniṣads.
2. *RV* 1.1.1
3. *SV* 1.1
4. *RV* 11.129.5
5. see Jaimini, *Pūrvamīmāṃsāsūtras* 2.1.35.37

The Vedic Saṃhitās, however, do not contain words for image,[6] or temple. Later Vedic works called Kalpasūtras[7] which prescribe duties for human beings in all stages of their life as well as the Smṛtis[8] which are based on the Vedas, deal in detail with image worship.

Tantra and Āgama are two distinct literatures different from the Vedas. The prominent difference between the Vedas and these two lies in the introduction of the female animate principle Śakti, power in the latter two.

The word *tantra* has many connotations.[9] The sense of *śāstra* is the most important among them.

Tantra is derived thus:

तनोति विपुलानर्थान् तन्त्रमन्त्रसमन्वितान् ।
त्राणं च कुरुते यस्मात्तन्त्रमित्यभिधीयते ॥ *Kāmikāgama* : *Tantrantāra-paṭala.*

Tantra spreads (elaborates) important matters that are associated with the *Śāstra* and mantras. That is, many important matters are made known by a study of the Tantras. This is the sense of *tan,* a part of the word *tantra.* It gives protection or security from evils. This is the sense of the other part *tra.* Another definition is given in the *Piṅgalamata*:

तनुते त्रायते नित्यं तन्त्रमित्थं विदुर्बुधाः ।

The meaning is the same as of the previous citation.

6. The word *pratimā,* which is later used in the sense of 'image' does occur in the Vedas but probably in the sense of 'match' 'equal' whom Sāyaṇa, the commentator explains as: *devatā-havis pratiyogitvena mīyate nirmīyate iti pratimā,* vide : *RV* 9.130.3.
7. Kalpasūtras are one of the six auxiliaries of the Vedas.
   Vide: शिक्षा व्याकरणं छन्दो निरुक्तं ज्योतिषं तथा ।
   कल्पश्चेति षडङ्गानीत्याहुर्मनीषिणः ॥
   Śikṣā is phonetics; Vyākaraṇa is grammar; Chandas is prosody; Nirukta is etymology, Jyotiṣa is astronomy and Kalpa is work on ceremonials and ritual.
8. Based on them are: the law books of Manu, Yājñavalkya, Viṣṇu, Nārada, Atri and others.
9. Main meanings of this word are: 'principal part', 'system' (e.g. *Tantravārtika* of Kumārilabhaṭṭa, *Ṣaṣṭitantra* of Kapila, *Tantrāloka* of Abhinavagupta, *Tantrarahasya* of Rāmānujācārya) 'texture', 'doctrine', 'theory', 'books dealing with magical formulas', 'texts on Śakti worship', 'contrivance', and other older texts, broadly in the sense of 'rule of interpretation and validation of a text'. They are of 32 kinds. The word *tantrayukti* is used in the *Nyāyabhāṣya* on N.S. 1.1.4.

According to the Tantras, the manifested world arises as follows: Parameśvara is the Supreme divine in which the infinite power,[10] called Śakti, lies eternally united. Parameśvara is Śiva. The will (*icchā*) or Śakti emerges from Parameśvara and Nāda (*para*) and Bindu (*para*-supreme) arise. From Bindu arises Bindu lower *(apara)*, Bīja and Nāda *(apara)*. Māyā (void) stands at the beginning of the creation that follows. Māyā is accompanied by an indistinct sound called Para which fills the entire space. It is of the nature of light. Bindu arises next when Kriyāśakti (power of action) begins to act. The Tattvas arise out of this Bindu. Then it gets split into Bindu, Bīja and Nāda. Śiva's aspect is prominent in Nāda, Śakti aspect in Bīja and of both Śiva and Śakti equally in Nāda.

The audible sound, which comes into being when Bindu splits itself is *Śabdabrahman.*[11]

The pericarp of the thousand-petalled lotus lies in the head of the human beings. It is called *Brahmarandhra.* It extends through the *Suṣumnānāḍī*[12] down to the very bottom of the spinal cord. It is in the thousand-petalled lotus that a meditator realises oneself as Paraśiva.

The causal state of Brahman is represented by *Śabdabrahman* depicted in the form of a triangle consisting of Bindu, Bīja and Nāda, issuing from Parabindu.

Bīja or Śakti is identical with the alphabetical system, the letters being arranged in a triangular way designated as, *a-ka-tha*— sixteen letters for each side of this equilateral triangle. Śabdabrahman, which is located itself as Kuṇḍalinī, in the body of man, is helpful for the articulation of letters. The letters take their respective places in the six centres (circles) along the spinal cord. The circles are named Mūlādhāra, Svādhiṣṭhāna, Maṇipura, Anāhata, Viśuddha and Ājñā, placed one above the other. Mūlādhāra is below the navel and the last one on the top of the head. They are held to be of the shape of the lotus. There are several ducts (*nāḍīs*) within the human body. The central duct is called Suṣumnā flanked by Iḍā to its right, and Piṅgalā to its left. The Suṣumnā connects the Mūlādhāra with Ājñā.

The individual self is to adopt Yogic practice to arouse the power called Kuṇḍalinī and make it pass through the Suṣumnā duct crossing the circles

10. *Śāradātilaka* 1.7-8
11. Ibid. 1. 11-12
12. Vide: *Saṃgītaratnākara* 1.2.120

and reaching ultimately the seat of Parama-Śiva in the head. At this stage, the Śakti would merge with the Supreme Śiva and the self shall have a direct experience of bliss.

Śakti is prominent in the Tantras and is closely associated with Śiva. The entire process of n editation is only with reference to the human body, particularly through the *nāḍīs* and circles within the human body. The Tantras thus enjoin meditation to realise the nature of the individual and the highest self (Parama-Śiva) and to enjoy bliss within the body.

Ādi Śaṅkara advocated both Jñānamārga and Upāsanāmārga. The latter leads to the purification of the physical elements which is *bhūtaśuddhi* and that of the mind i.e. *cittaśuddhi.* When the mind gets concentration, Upāsanā starts. When it is culminated, the upward movement of the Kuṇḍalinī stops in Sahasrāra where Śiva and Śakti are manifested in their full glory. When Kuṇḍalinī embraces Śiva, the *Sādhaka* becomes fully blissful. Identity of Śiva and Śakti becomes manifest and the transcendental reality opens itself to the aspirant. The orb of the sun is then pierced. The spiritual aspirant reaches the ever-blissful, abode of bliss. Since Jñānamārga or Tattvamārga based on knowledge is difficult to practice for ordinary aspirants, Śaṅkara enjoins the path of Upāsanā for them. Even without Tattvajñāna, one could have perceptual knowledge of Brahman. Hence he arranged for Tāntric Śakti worship in all the Mutts founded by him. Candramaulīśvara and Śrīvidyā are therefore worshipped by all Śaṅkarācāryas.

Ādi Śaṅkara was also the author of the works like *Saundaryalaharī* on Tāntric philosophy. He explained through them the intricacies of Tantra-worship with the result that Śiva- Śakti Sādhanā came to occupy a recognized status. He understood and appreciated the limitations of the different Sādhakas and so guided them in the methods of offering worship to the personal form of deities. This *Upāsanāmārga* was purposely introduced by him for the sake of those who believed in the reality of the world.[13]

John Woodroffe, Haraprasad Sastri and B. Bhattacarya sought to show connection between the Vedas and Tāntric practices. The use of flesh, wine and soma in rituals are cited to support this contention. Tibet is stated to be the home of such practices. P.V. Kane has demonstrated that all these are baseless.[14] Fish is not offered in rituals and the distinction between wine and

13. This is based on the article *Śaṅkara and Tantra literature* by Gaurinath Sastri: in *Ṛṣikalpa.*
14. P.V. Kane: History of Dharmaśāstra Vol. V. pp. 1039

soma indicates the hollowness of those arguments. S.A. Ango proves that there is no evidence in support of the connection between Vedic ritual concepts and the *mudrās* of Tāntric practice.[15]

Abhinavagupta (c. 1050 A.D.) holds that the definition of valid scripture is that 'text or words that give rise to a firm impression in an individual to the effect that it is certainly true and stands to reason'.[16] There is no one set of religious texts valid to the exclusion of others. Scripture is the knowledge and the statements made in the scriptures are endless in their variety.[17] While the exponents of every system preach that the doctrines of that system alone are valid whereas others are not, it is interesting to note that Abhinavagupta is very tolerant in his views.[18] In this respect, the view of Vātsyāyana on validity of *śabda* is worth noting.[19] ऋष्यार्यम्लेच्छानां समानं लक्षणम् 1.1.7. Even those who do not come within the Hindu fold are treated as persons of credulity.

The Tantras believe all the letters from *a* to *kṣa* as having intrinsic potency. Since creation is held to proceed from sound, every sound or letter is divine. Particular letters are associated with particular deities. Among them, some have special potency, e.g., *Oṃ, hrīṃ, hrāṃ, klīṃ, śrīṃ* which are used in the composition of the mantras.

One detestable aspect of the Tantras is the use of five *"ma"*- practices namely: Wine, meat, fish, hand gestures and sexual intercourse:

Vide: मद्यं मांसं तथा मत्स्यो मुद्रा मैथुनमेव च ।
पञ्चतत्त्वमिदं प्रोक्तं देवि निर्वाणहेतवे ।
मकारपञ्चकं देवि देवानामपि दुर्लभम् ॥ *Guptasādhanatantra* VII .

However, many Sādhaka scholars have given proper interpretation of these esoteric terms.

15. *Mudrā* means a form of *puroḍāśa*
16. Vide: *Mālinīvijayatantra* 7.170
17. Vide: आगमो ज्ञानमित्युक्तमनन्ता: शास्त्रोक्तय: । *Svacchandatantra* 4.340.1
18. This is based on Phyllis Granoff: *'Tolerance in the Tantras: its form and function'* Oriental Research Journal, Madras pp. 283-302
19. The Naiyāyikas treat even a *mleccha* who does not act according to Vedic tradition as a reliable person, if he is not fraudulent in his dealings with others. *Vide*: म्लेच्छा अप्याप्ता भवन्ति, यत: प्रतीतिगोचरा:, तत: क: सन्देहो महाधियाम्, आर्याणां च तन्त्रावधारण इति अपिशब्दार्थ: । एतेन यद्येन रूपेण न निश्चितं न तत् तेन व्यवह्रियते, यथा रथ्यापुरुष:, सर्वज्ञत्वेन न प्रतीयत चाभिमत: पुरुष आप्तत्वेनेति व्यापकानुपलब्धेरसिद्धत्वम् । Udayana's *Tātparyapariśuddhi*: p. 376

The Śākta Āgamas are seventyseven in number five—*Śubhāgamas*, sixty-four *Kaulāgamas* and eight *Miśrāgamas*. Ānandabhairavī, Tripurasundarī and Lalitā are the three names of the deity to be worshipped. Worship is to be done in three ways, Devī seated in Śiva's lap, Cakrapūjā and study of the doctrine of the Yogic practises. Magical diagrams (*yantra*) and gestures (*mudrā*) play a dominant role while doing worship.

The Śaktisūtras along with the Āgamas mentioned above are the early texts of the school. *Paraśurāmakalpasūtra* deals with the worship of Śrīvidyā. *Varivasyāprakāśa* of Bhāskarācārya (C. 1000 A.D.), *Tantrarāja*, Brahmananda's *Śāktānandataraṅgiṇī*, Kṛṣṇānanda's *Tantrasāra* and Puṇyānanda's *Kāmakalā* are some of the important texts of this system.

The word *āgama* is used in the sense of *śabda*[20] as *pramāṇa* and also in the particular sense of the Veda.[21] While assigning a *pramāṇa* to each of the syllogistic reasoning, Vātsyāyana writes आगमः प्रतिज्ञा— *śabda* is the thesis.[22] It also means acquistion of property, traditional doctrine, augment (in grammar)[23] etc.

Traditional definition is thus given:

आज्ञावत्तु समन्ताच्च गम्यत इत्यागमो मतः ॥[24]

Āgama is said to have great importance in the Kaliyuga:

Vide: कृते श्रुत्युक्त आचारस्त्रेतायां स्मृतिसंभवः ।
द्वापरे तु पुराणोक्तः कलावागमसंभवः ॥ *Kulārṇavatantra*

The word *āgama* is made up of *ā* and *gama*. *Gama* is from the root *gam* which means *to go* and also *to know* and *ā* means *from all sides*. That is, Āgama offers knowledge from every source that is available. It touches the fringes of the cult of the Tantras by admitting *nāḍīs* like Suṣumnā, Iḍā and Piṅgalā and laying more stress on external worship. Perhaps, Tantra is intended for those who are learned and have much self-control, so that they could adopt

20. प्रत्यक्षागमाश्रितमनुमानमिति समयबलेन सम्यगपरोक्षानुभवसाधनमागमः । *Nyāyabhūṣaṇa* p. 379
21. स (ईश्वरः) कथं ज्ञातव्यः अनुमानादागमाच्च । *Ibid.* p. 447, 460
22. *Nyāyabhāṣya* p. 4
23. For a variety of meanings for this word, see M.M. Williams: *Sanskrit-English Dictionary* p. 129. The *Nyāyakośa* gives the following definition:
    सिद्धं सिद्धैः प्रमाणैस्तु हितं चात्र परत्र वा ।
    आगमः शास्त्रमाप्तानामाप्तास्तत्रार्थवेदिनः । P. 117
24. This is quoted from *The Pingalāmata: Studies in their religion and literature* p. 27

meditation. This aspect is admitted by the Āgamas also. The Āgamas prepare the aspirants to worship God in the finite form. The more intense is worship, the more grows the power of concentration. That is why, the Āgama work prescribe Yogic practise as a method for obtaining final release. The Āgamas have thus an appeal to a wider circle of aspirants. Moreover, the worshipper receives God's grace which offers him enough strenght to stand the rigours of concentration.

II. *Classification of Āgamas*

The Āgamas are of three kinds, Śākta, Śaiva and Vaiṣṇava. Śakti is given supreme significance in these systems. Śakti is dominant in the Śāktāgama and has her place with Śiva in the Śaivāgama. Śiva is the Supreme deity in both. Yantra, Maṇḍala and Mudrā are common to both. This affinity brought this *tantra* close to Śaivāgama. Hence this *tantra* came to be called Śāktāgama.

The rise of this Āgama is to be traced to the Yogic practices. The practiser of Yoga visualises God in the stage of Samādhi. Though this is part of the Yogic practices, presence of Śiva with Śakti is felt by the Yogin. This practice came therefore as part of the tantra.

Śāktāgama is of two kinds namely, Dakṣiṇācāra and Vāmācāra. The former follows, as a rule the path of the Vedas. The latter is far away from the Vedic field.[1] Some of the standard works of both paths are:

1. *Pratyaṅgirāsūktabrahmavidyā* which is based on the *Pratyaṅgirāmantra*: of the Atharvaveda Varga 5-9. Pratyaṅgirā is a goddess fierce in nature belonging to the Śāktāgama and Kashmir Śaivism.
2. *Kulārṇavatantra* deals with the doctrines of the Kaula tradition.
3. *Mahākālasaṃhitā*
4. *Rājarājeśvarītantra*
5. *Vāmakeśvaratantra* which is one of the 64 Śāktatantras *Nityāṣoḍaśīkarṇava* and *Yoginīhṛdaya* form part of it.
6. *Vīralakṣmītantra*
7. *Sāṅkhyāyanatantra*
8. *Nikumbhilīyāgakalpa*
9. *Bālābodha* of Kāśinātha
10. *Lalitārahasya*
11. *Śabaracintāmaṇi* dealing with the mantra for the six Śākta acts.

1. Vide: वामा: वाममार्गरता: । पञ्चयज्ञादिविलोपकत्वात् कुत्सिता इति वामका:
Bhāskararāyadīkṣita: *Lalitāsahasranāmabhāṣya* on Śl. 225

12. *Siddhāntasārasaṃgraha*
13. *Kumārīvaṭukasuvāsinīpūjāvidhāna* and
14. *Subhagodayavāsanāpaddhati.*

There are manuals as well, elaborating the ritual of the system. Some of them are called Kalpas and some Mantras. *Aghorakalpa, Ākāśabhairavakalpa, Dattātreyakalpa, Svacchandalalitābhairava.*

Śaivāgamas treat Śiva with Śakti as the prominent and ultimate deity. According to Śaṃkara,[2] the schools of Śaivism are four, namely: Śaiva, Pāśupata, Kārukasiddhānta and Kāpālika. Vācaspatimiśra[3] calls the third one mentioned above by the name Kāruṇika. Rāmānuja[4] calls it Kālāmukha. Kāruka may be the corrupt form of Kāruṣya which is the name of one of the disciples of Lakulīśa; the founder of the Pāśupata system. There is no literature available to represent Kāpālika, Kālāmukha and Kāruka school. Śaiva and Pāśupata schools alone have literature. Śaivāgamas are twofold, Kashmir Śaivism and Śaivasiddhānta of the south.

The Pāśupata school was founded by Lakulin of the second century A.D. Lakulin is also known as Nakulin, Lakula or Laguḍa. This word means a club which Lakulīśa holds in his hand. This school holds five principles: Kārya, Kāraṇa, Yoga, Vidhi and Duḥkhānta. Śiva is independent and does not require even the *karmans* of the souls for creating the world. Meditation and self-surrender are the means of salvation. Lakulīśa is the author of the *Śivasūtras* which were commented by Haradatta (c. 1100 A.D.). Another text is the *Gaṇakārikā* of Bhāsarvajña (c. 900 A.D.), the author of the *Nyāyasāra,* as well.

The schools of Śaivism in Kashmir are based on the Śaivāgamas which were originally of three groups—Dvaita, Dvaitādvaita and Advaita. The Dvaita and Advaita groups were amalgamated into one group called Siddhānta. According to the philosophical point of view, these Āgamas are of three kinds Karma, Kaula and Trika. The Trika system has two sub-groups with the names Pratyabhijñāśāstra and Spandaśāstra.

Maheśvara is the Ultimate Reality according to both the schools. The Pratyabhijñāśāstra holds that the individual soul, which is only God, is not in a position, while in bondage, to recognise this. It is the Māyā's Veil which

2. Śaṃkara's *Brahmasūtrabhāṣya* 2.2.42
3. Vācaspatimiśra's *Bhāmatī* on the same.
4. *Śrībhāṣya* of Rāmānuja on *Brahmasūtras* 2.2.39-42

presents this recognition. The recognition 'I am God' would bring about final release and hence the name of the school.

The doctrines of this school were expounded by Somānanda (850 A.D.) in his *Śivadṛṣṭi*. His pupil Udayakara wrote the *Īśvarapratyabhijñāsūtra*. Abhinavagupta (c. 1000 A.D.) the author of the *Dhvanyālokalocana* enriched the school by his works *Bodhapañcadaśikā*, *Paryantapañcādaśikā*, *Mālinīvijayavārttika*, *Parātriṃśikāvivaraṇa*, *Tantrāloka*, *Mahopadeśaviṃśatikā* and others. He expounded the Sāṅkhya principles in the light of this school in his *Paramārthasāra*. *Bhagavadgītārthasaṃgraha* is his exposition of the *Bhagavadgītā*. He commented upon the *Īśvarapratyabhijñākārikā* of Utpaladeva and *Śivadṛṣṭi* of Somānanda. His *Parātriṃśikāvivaraṇa* deals with the grammatical and philosophical aspects of the system. Some of his works are lost and are known from the citations from them in the works of later writers.

The Spanda school was founded by Vasugupta (850 A.D.) who had the *Śivasūtras* revealed by Śiva. He taught them to Kallaṭa. Śiva is independent and create the world out of his free will. He appears in the form of many souls. There is thus identity between God and soul. This is not realised by the self on account of Āṇava which makes the self find its own limitations like Māyā, existence in the physical body and Karman consciousness, that the soul had done good and bad deeds. Through meditation and vision of God, these vanish and the soul realises its position.

Vasugupta's another work is *Spandakārikā* which was commented by Kallaṭa in *Spandasarvasva*. Utpala's (son of Udayakara c. 1000 A.D.) *Spandapradīpikā* and *Spandanirṇaya* of Kṣemarāja (c. 1200 A.D.) are the important works on the system.

To this school belong works called Yāmalas which besides defining the Tantric traditions, introduce the cults of new gods and goddesses. These works are named *Brahmayāmala*, *Bhairavayāmala*, *Rudrayāmala*, *Umāyāmala*, *Skandayāmala* and *Viṣṇuyāmala*.

Siddhāntaśaivism is in vogue in South India. It is based on twenty-eight basic texts (Mūlāgamas), each having some secondary Āgamas called Upāgamas, which are 207 in number. Sadāśiva, the *sakala* (differentiated) form of Supreme Śiva revealed the first ten Mūlāgamas to ten Śivas. Hence these are called Śivabheda. These ten texts are: *Kāmika, Yogaja, Cintya, Kāraṇa, Ajita, Dīpta, Sūkṣma, Sahasra, Aṃśumad and Suprabheda*. Eighteen Āgamas were revealed by Rudra and so are called Rudrabheda. They are: *Vijaya, Viśvāsa, Svāyambhuva, Anala, Vīra, Raurava, Mukuṭa, Vimala,*

Candrajñāna, Mukhabimba, Prodgīta, Lalita, Siddha, Santāna, Nārasiṃha, Pārameśvara, Kiraṇa and *Vātula.*

Among these Āgamas, the *Suprabheda* and *Svāyambhuva* have no Upāgama. The *Mukhabimba* has 17 Upāgamas. Many of the Upāgamas are lost. Even the Mūlāgamas that are available are not complete and some of them have more than one version.

Initiation (*dīkṣā*) qualifies anyone without reference to the caste for becoming Śivadvija, Śaiva-brahmin. Such persons could become recluses and become heads of mutts: Kauśika, Gautama, Kāśyapa, Bharadvāja and Agastya were directly initiated by Śiva himself. The present day priests in Śaiva temples are held to be the direct decendents of these sages.

Originally, the philosophy of Śaivism was dualistic. Sadyojyoti, Bṛhaspati, Śrīkaṇṭha, Nārāyaṇakaṇṭha, Ramākaṇṭha-II were dualists. The last two were in Kashmir. Some authors beginning from Somānandanātha, Utpaladeva and Abhinavagupta were monists. The *Śivajñānabodha* of Meykaṇṭār (13th century A.D.) and its commentators Śivajñānasvāmin and Aruḷanandiśivācārya preached Śivādvaita. There exits Śaivasiddhānta in Tamil professing monism but is reality dualism is practised.

There is the division of the Āgama into four *pādas* which indicate its contents. The four *pādas* are 1. Vidyāpāda or Jñānapāda, 2. Kriyāpāda, 3. Yogapāda and 4. Caryāpāda. The Vidyāpāda defines the main three entities *pati, paśu* and *pāśa* meaning Supreme Lord, souls and bondage. Cosmology, pure and impure, *tattvaś*, the sixfold paths *(adhvans)*[5] and the fivefold actions.[6]

The second *pāda* called Kriyāpāda deals with the arrangements for building the temples, making the icons, the ritual of consecration, daily and occasional worships and acts of expiation.

The third *pāda* deals with the Yogic practise throwing more light on Patañjali's treatment of Yoga.

The last *pāda* called Caryāpāda which deals with the conventions, way of life to be followed by the followers of the Śaiva schools, duties of the preceptor and the disciples.

In practice, the Kriyāpāda alone gets a good treatment as the temples play a prominent role among the people and so the priests are much

5. Vide: मन्त्राध्वा च पदाध्वा च वर्णाध्वा चेति शब्दित: ।
भुवनाध्वा च तत्त्वाध्वा कलाध्वा चार्थत: स्मृता: ॥ *Viśeṣārthaprakāśa*
6. Actions (*kṛtya*): They are *sṛṣṭi, sthiti, saṃhāra, tirobhāva* and *anugraha.*

interested in this. Many Āgama texts deal with this. Caryā and Kriyā get mixed up freely without drawing the line of distinction between them. The *Suprabheda* and *Kiraṇa* among the Mūlāgamas and *Mṛgendra* and *Mātaṅga-parameśvara,* the two Upāgamas, have all the four *pādas.*

The rituals, as they are to be conducted are treated in digests called Paddhatis. The widely used work on Śaivism is the *Kriyākramadyotikā* of Aghoraśivācārya. A compendium containing extracts from the treatment of select topics as dealt with in many texts is called *Sakalāgamasaṃgraha.* There are many works with this name, each differing from the other in the selection and treatment of the topics.

The *Siddhāntasārāvali* of Trilocanaśambhu treats the matters concerning the four *pādas* of the Āgama. Another important work is *Śaivabhūṣaṇa* of Paramānanda yogin on Śaiva rituals.

Since Śiva himself revealed the 28 Āgamas, they are intrinsically valid. No doubt need be entertained about their validity.

The Vaiṣṇava Āgamas enjoin exclusive worship of Viṣṇu. Other deities form the retinue of Viṣṇu. This Āgama is of two kinds: Vaikhānasa and Pāñcarātra, of which the Vaikhānasa is earlier to the Pāñcaratra in origin.

The founder of the Vaikhānasāgama is sage Vikhanas of the hoary past. His descendents and disciples are called Vaikhānasas. The name Vikhanas is explained thus: this has three parts *vi* + *nakhan* + *as*, *nakha* is made of two parts *na+kha*: *na*: no; *kha*: indriya, sense organ, *vinakha:* having no special sense organ; that is, one who has controlled his senses.[1] By the principle of metathesis, there is transposition of letters. *Nakha* becomes *khana*. According to another view, the Sanskrit root *Khan* means *to dig*. Vikhanas dug deeper and deeper into realities of the world (*tattva*), i.e. he studied the *tattvas* of the Vedas through his severe and deep introspection and found out the[2] truth. He is identified with Brahmā.[3]

The term *Vaikhānasavrata* is stated to mean hard observance of those who practise penance. In the drama *Abhijñānaśākuntala*, Duṣyanta, the hero wishes to know whether Śakuntalā would be following the Vaikhānasavrata only till she marries, or remain as such all through life.[4]

1. Vide: न विद्यन्ते खानि इन्द्रियाणि येषां ते नखाः ।
   न नखाः विनखाः । नञ् द्वयेन सौम्येन्द्रियत्वं फलितम् ॥
2. Vide: अन्तर्हितानां खननात् वेदानां तु विशेषतः ।
   स विभुः प्रोच्यते सर्वैर्विखना ब्रह्मवादिभिः ।
   वैखानसश्च भगवान् स पितामहः । *Ānandasaṃhitā*
3. Vide: ब्रह्मा विखना मुनिः *Tāṇḍyabrāhmaṇa*
4. वैखानसं किमनया व्रतमाप्रदानाद् व्यापाररोधि मदनस्य निषेवितव्यम् ।
   अत्यन्तमेव मदिरेक्षणवल्लभाभिराहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ I. 24
   The commentator Śrīnivāsācārya writes on this:
   वैखानसव्रतः तपस्विनां दुष्करो व्रतविशेषः ।
   मूलैरेके फलैरेके पुष्पैरेके दृढव्रताः ।
   वर्तयन्ति यथान्यायं वैखानसमताश्रिताः ॥

The following Ṛgvedic passage is cited here.

प्र वः पान्थमन्धसो धियायते ।

महे शूराय विष्णवे चार्चत ॥ *RV.* 1.155.1

The Ṛgvedic hymn नकिष्टं कर्मणा नशत् *RV.* 8.70.3 has its first hemistick rendered into Sāman by Vikhanas and the latter by Puruhanman.[5] Viṣṇu's worship is enjoined according to the *Bṛhaddevatā* by the Vikhanas in this hymn.[6]

Vikhanas is the author of Dharma, Gṛhya and Śrauta portions of the *sūtras* known after his name. While giving directions for some of the rites, he enjoins the worship of Viṣṇu. His directions are said to be in consonance with the contents of the Vedas.[7]

The *Tāṇḍyabrāhmaṇa,*[8] *Jaiminīyabrāhmaṇa,*[9] *Ārṣeyabrāhmaṇa,*[10] *Taittirīya Āraṇyaka*[11] refer to Vikhanas by name. The *Dharmasūtras* of Baudhāyana,[12] *Gṛhyasūtras* of Agniveśa,[13] and Baudhāyana,[14] *Śrautasūtras* of Baudhāyana[15] and the *Śrautasūtras* of Hiraṇyakeśin[16] cite Vikhanas as authority for certain ritualistic practices.

Vikhanas had nine pupils.

Vide: काश्यपोऽत्रिर्मरीचिश्च वसिष्ठोऽङ्गिरसो ह्यहम् ।

पुलस्त्यः पुलहश्चैव क्रतुश्च नवसंख्यकाः ॥

एते विखनसः शिष्या लोकानुग्रहकारिणः ॥

Among these pupils, Kāśyapa, Atri, Marīci and Bhṛgu are said to have composed works on the Vaikhānasa Āgama. The works of other disciples have not come down to us. It is strange that no work on this Āgama has come down with its authorship of Vikhanas. It is possible to guess that what Vikhanas taught on Dharma, Gṛhya and Śrauta aspects of Kalpa had the

5. See *Bhāskarabhāṣya* on III. 2.1; *Sāmavedārṣeyapradīpa.*
6. पुनाति यदिदं विश्वं दैवाग्निः पार्थिवोऽथ च ।
   वैखानसर्षिभिस्तेन पवमान इति स्मृतः । *Bṛhaddevatā* 2.29
7. सर्वं वैदिकाचारस्तपो यज्ञश्च विष्णुपूजाविधिभेदाः । *V.K.* p. 480
8. 14.9.29
9. 1.9.3.
10. 1.62
11. 23-3
12. 2.6.16
13. 2.6.5
14. 2.9.17
15. 16.24.3
16. 19.3.14

Vaiṣṇava character. Perhaps, at the direction of their master, the disciples composed their works. Caryāpāda, which is dealt with at length by Vikhanas in his Kalpasūtras, is treated briefly in the works of these disciples.

Two objections are sought to be brought against validity of the Vaikhānasa Āgama. One is that the views of Vaikhānasa are not cited by the authors of other Kalpasūtras. The fact is otherwise, Āpastamba, Gautama, Hārīta and others adopt the *sūtras* of Vikhānas for the invocation and preservation of the sacred fire.[17] The second objection is related to the vocation of the priests of the Vaikhānasa persuasion. It is said that vocation in temples makes them *devalakas.*[18] But they worship Viṣṇu after studying the Vedas and perform all the religious rites. They are devoted only to Viṣṇu. They are not prompted in rendering this service by the need to earn their living. Thus they are not *devalakas.*[19]

The *Mahābhārata* mentions both Vaikhānasa and Pāñcarātra as equally valid.[20] The name Bhāgavata means a person who is devoted to Viṣṇu alone. The word Bhāgavata is used to denote the follower of the Pāñcarātra in Yāmunācārya's *Āgamaprāmāṇyam.*[21] Śaṃkara refers to the followers of the Pāñcarātra by using the word Bhāgavata while interpreting the *Brahmasūtra* 2.2.42. While describing the hermitage of the Buddhist monk Divākaramitra, Bāṇa mentions the names Bhāgavata and Pāñcarātrika.[22] Pāñcarātrika refers to the followers of the Pāñcarātra system. Bhāgavata must mean the devotees of Viṣṇu. Daṇḍin who lived a century after Bāṇa refers to the directions laid down by Vikhanas[23] for certain practises. Perhaps Bāṇa who was a native of a village on the River Śoṇa in the North could not have heard the name Vaikhānasa which flourished in the South at Kāñci where Daṇḍin lived.

17. Cf. *Baudhāyana Dharmasūtra* 2.6.16; 3.3.14, 17
18. Vide: देवकोशोपजीवी यो देवलक: स उच्यते ।
वृत्त्यर्थं पूजयेद्देवं त्रीणि वर्षाणि यो द्विज: ॥
स वै देवलको नाम सर्वकर्मसु गर्हित: । cited in the *Āgamaprāmāṇya* pp. 8-9.
19. *devam devasvam lāti iti devalakaḥ*
cf. *Smṛticandrikā* - II p. 396
20. विष्णुं च पुरुषं च नित्यमच्युतं च युधिष्ठिर ।
अनिरुद्धं च मां प्राहुर्वैखानसविदो जना: ॥
अन्ये त्वेवं विजानन्ति ये राजन् पाञ्चरात्रिका: ॥ Mbh. Āśvamedhika 104.87
21. *Āgamaprāmāṇyam* p. 1
22. Bāṇa: *Harṣacarita* p. 237.
23. Vide: वृत्ते च विखनसविधानविहितं विधौ स्थानस्थापितेषु प्रज्वलत्सु प्रदीपेषु । *Avantisundarīkathā* of Daṇḍi

The Vaikhānasa Āgama names ultimate reality as Viṣṇu, who is glorified in the Vedas particularly *Ṛgveda*. Names like Vāsudeva and Nārāyaṇa are also names of Viṣṇu but they are not mentioned in the Vedas. He (Viṣṇu) is beyond the reach of the mortals but is ever perceived by the sages whose vision extends to the heavenly regions.[24] Viṣṇu has two forms *niṣkala* and *sakala*. The former means formless. This form is formless because of its *tejomayatva*, that is, being filled with lustre. This form abides in the lotus-like heart of the devotee. The other form is *sakala*, cosmic form.[25] This is intended to enlarge the worshipper's consciousness to cosmic dimensions.[26]

Another classification admits four forms with the names Viṣṇu, Mahāviṣṇu, Sadāviṣṇu and Vyāpin Nārāyaṇa. Puruṣa, Satya, Acyuta and Aniruddha are four forms admitted for the comprehension of the mortals. Ādimūrti that is Viṣṇu is admitted to be the source of Puruṣa and with this there are five forms of God. They issue as part (*aṃśa*) of Viṣṇu, Mahāviṣṇu, Sadāviṣṇu and Vyāpin respectively.[27]

Śrī is the consort of Viṣṇu. She is eternal. She belongs to Viṣṇu as His power (*śakti*). She is ever in the form of bliss. She is in the form of primordial matter (*mūlaprakṛti*). She is responsible for Viṣṇu taking to any activity.[28]

Prakṛti is both sentient and non-sentient. The former is the self (individual soul). It is ever associated with a material body and suffers in migration from one body to another as a result of the deeds done in previous births. The other is represented by the eight products of matter, namely five elements, mind, *buddhi* and ego.[29]

24. Vide: तद्विष्णोः परमं पदं, सदा पश्यन्ति सूरयः दिवीव चक्षुराततम् । *RV.* 1.22.20
25. This form is described in *JK* p. 100
26. Vide: Ātmasūkta - *Vaikhānasasaṃhitā*, Mantrapraśna 5.49
27. Vide: *VK* pp. 508-510. Viṣṇu is all-pervading, Puruṣa, animating, Satya, has external influence and Aniruddha has no check from any source. *VK* p. 510. Viṣṇu is also called Ādimūrti. He is Parabrahman *JK.* p. 82.
28. Vide: सा च नित्या आद्यन्तरहिता अव्यक्तरूपिणां प्रमाणाप्रमाणसाधारणभूता विष्णोः सङ्कल्पानुरूपा नित्यानन्दमयी मूलप्रकृतिरूपा भवति । *VK.* pp. 493-4.
विष्णोर्विभूतिः श्री ...... मूलप्रकृतिरूपा शक्तिः । Ibid.
29. Vide: सा प्रकृतिः द्विधा भवति चेतनाचेतनेति । अचेतना पञ्चभूतैर्मनोबुद्ध्यहङ्काररूपैरष्टधा भिन्ना । अन्या भूमा चेतनेति। Ibid. p. 494

The self is ever pure and has knowledge. It is eternal and atomic in size. Creation is stated to take place at Viṣṇu's will.[30]

God is to be reached through four ways namely *japa, homa, arcanā* and *dhyāna.*[31]

Closely following the Vedic precepts, Vikhanas held that all activities undertaken according to Vedic precepts, penance and sacrifices are the varieties of worship of Viṣṇu.[32] The Vaikhānasas do not require to take up any religious act to get qualified for doing worship. They are Vaiṣṇavas while they are still in the womb of their mothers. They are marked with the emblem of conch and discus dipped in milk given to their mothers[33] while these are pregnant. The qualifications of an Ācārya to train his pupils for doing worship are given in great detail.[34]

Worship is of four kinds. It is to be done in the ground, water, heart and sun's orb. This is for the worship of God of the formless kind. In *sākāra* kind of worship, it is to be done in an image (*pratimā*). *Sākāra* is also called *Samūrta* (having a form) and *Nirākara* as *Amūrta.* Worship is also to be of three kinds, namely mental, in sacrificial fire and worship in the icon. Among them, the last one is the best.[35]

The icons are of three kinds with the names *kautuka, snapana* and *autsava.* The *kautuka bera* is used for daily worship, *snapana bera* for giving bath and *autsava bera* for conducting festivals. *Balibera* is the fourth offering *bali* to the deities (retinue) in the temple. These four come under *calamūrti* (moveable), as distinct from the *dhruva bera*[36] which is stationary in the

30. Cosmology is not treated as such in the Vaikhānasa texts. Brahmā created the world at the will of Viṣṇu, *KA.* 365-7, or at his own will *VK.* p. 493.
31. *VK.* pp. 508-509.
32. See under 63
33. *KA.* 36, 43 and 44.
34. Ibid. 36, 42 Bhṛgu's *Prakīrṇādhikāra* 18.15.17
35. Vide: मानसीहोमपूजेति बेरपूजेति सा त्रिधा ।
उक्तप्रमाणां प्रतिमां हाटकमयीं पराम् ।
प्रतिष्ठाप्यार्चयेत् यत् सा बेरपूजेति चोदिता ॥
चक्षुषः प्रीतिकरणान्मनसो हृदयस्य वा ।
प्रीत्या संजायते भक्तिर्भक्तस्य सुलभो हरिः ।
तस्मात् त्रयाणामेतेषां बेरपूजा विशिष्यते ॥ Bhṛgu's *Kriyādhikāra.*
36. For a discussion on the meaning of the word *bera,* see V. Varadachari: *Āgamas and South Indian Vaiṣṇavism,* p. 346.

sanctum sanctorum. Together with the *dhruva bera*, the total number of *beras* come to five. It is worth noting that Atri observes that the *dhruva bera* shall have black complexion. He adds that black colour is the foremost and oldest among colours. Rays of light pass through bodies of all colours but not through that of black colour. This is perhaps the reason for consecrating the *dhruva bera* and for drawing power (*śakti*) from it and infusing it into the other *beras* which are to be consecrated by doing worship in the holy fires called *Sabhya, Āhavanīya, Anvāhārya, Gārhapatya* and *Āvasathya.*

Worship is to be done in the sacred fire by reciting only Vedic mantras. The worshipper regards himself as wholly belonging to the deity, then he confides that 'I am thine' and then the worshipper feels himself as the deity. This means that there is identity being felt as existing between him and God. There are passages in the Upaniṣads which run as अहं मनुरभवम् सूर्यश्च.[37] The light spreads all through the area where it is placed. Likewise, the qualities of Brahman do not appear to be different from each other as they are apprehended because of uninterrupted practise of meditation. The whole world too appears then undifferentiated. So the worshipper does find himself as Manu himself and as sun itself.[38]

Apart from daily worship, festivals[39] are to be conducted on occasions and particularly once in a year. The annual festival is to be done normally for nine days. On the last day, there is to be a ritualistic bath by taking Sudarśana to a tank or river and giving bath to it there.[40]

There is elaborate description of the ways and means of building the temples. The selection of materials like wood, metals and stones for the construction of the temple complex including sanctum sanctorum and for making icons and their installation is elaborately treated.[41] There is provision also for installing the retinue which is represented by all other deities. Some of the *Vibhava* forms of God have more than one kind of idol. Varāha has three, Nṛsiṃha two, Trivikrama three and Kṛṣṇa many.[42]

37. *Bṛ Up.* 1.4.10 also *RV* 4.26.1
38. See *Vedāntasāra* of Rāmānuja on the *Brahmasūtras* 3.2.24
39. *Utsava* is explained thus:

    उत्कृष्टोऽर्थो यतस्तस्मादुत्सवस्त्विति कीर्त्यते । *SA.* 54. 3a

    also सवो यज्ञ: समाज्ञातस्सर्वयज्ञविशेषत: । ibid 2b
40. For details, see V. Varadachari's *Āgamas and South Indian Vaiṣṇavism*, pp. 382-385.
41. Ibid. 361-366
42. V. Varadachari: *Āgamas and South Indian Vaiṣṇavism*, pp. 368-369.

Worship of an idol in the house is enjoined. The idol shall be less than six inches in height.

Each work on this system has a chapter on expiation. As a rule, the Pāñcarātrāgama is condemned as inferior to the Vaikhānasa. From this, it becomes clear that such works must have been compiled when the Pāñcarātrāgama was in practise in the temple worship. This as such must have posed a challenge to the Vaikhānasāgama, with the result that the Vaikhānasa texts contain derogatory references to the Pāñcarātra.[43] On the other hand, the Pāñcarātra texts do not have any insulting references to the Vaikhānasas. If some Pāñcarātra texts have any reference to condemn the Vaikhānasāgama, such a reference is couched in a mild language. The Pāñcarātra system arose with this name at the end of Dvāparayuga. The Vaikhānasa texts, which the followers of that Āgama claim as belonging to very ancient period, could not have been earlier to those of the Pāñcarātra, since they have insulting remarks on the Pāñcarātra. The dates for the compilation of the Vaikhānasa texts must therefore be far later than those for the Pāñcarātra texts.

The Yogic practises receive good treatment in this system. The human body, its measurements for the main limbs and the *nāḍīs* are treated in detail.

Emancipation from the worldly bonds is of four kinds; *Sālokya, Sāmīpya, Sārūpya* and *Sāyujya.* Among them, real final release is *Sāyujya* in which the soul gets into close contact with Viṣṇu. *Sālokya* means existence in the world of God, *Sāmīpya* to be in close proximity to God and *Sārūpya* is attaining a form which is the same as that of God's. These four are experienced in four regions of Viṣṇu, namely *Āmoda, Pramoda, Sāmoda* and *Vaikuṇṭha.*[44] The last one is of everlasting bliss.

Atri, Marīci, Bhṛgu and Kāśyapa were the four disciples of Vikhanas. Atri is said to have written four tantras consisting of 88000 *granthas.*[45] *Tantra* is the general title. Among these four, the first one is called *Pūrvatantra.* The second is *Ātreyatantra* called *Mahāsaṃhitā*, the third is *Viṣṇutantra* and the last is *Uttaratantra.* All these are lost except *Samūrtārcanādhikaraṇa* in forty chapters. Kāśyapa's works are called *Kāṇḍa* with three compositions *Satyakāṇḍa, Tarkakāṇḍa* and *Jñānakāṇḍa. Tarkakāṇḍa* has another name *Karmakāṇḍa. Vāsādhikāra* and *Yajñādhikāra* are two more works added to the

43. *SA.* 78.18-24
44. *VK.* 94
45. *Grantha:* A *grantha* contains 32 letters.

three works. *Santānakāṇḍa* and *Kāśyapakāṇḍa* make the total number of the works of Kāśyapa as six. Among these, the *Jñānakāṇda* alone is available. Kāśyapa's works are stated to have contained 64000 *granthas.*[46]

Bhṛgu is said to have written fourteen works, each called *Adhikāra*, except two called *tantra*. They are: *Khila* also called *Khilatantra*, *Purādhikāra* also called *Purātantra*, *Mānādhikāra*, *Arcanādhikāra*, *Varṇādhikāra*, *Niruktādhikāra*, *Prakīrṇādhikāra*, *Yajñādhikāra*,[47] *Vāsādhikāra*, *Kriyādhikāra*, *Uttaratantra*, *Citrādhikāra*, *Pratigṛhyādhikāra* and *Khilādhikāra*. All these contained together 64,000 *granthas.*

Marīci is said to have written eight works: *Jayasaṃhitā*, *Ānandasaṃhitā*, *Saṃjñānasaṃhitā*, *Vīrasaṃhitā*, *Vijayasaṃhitā*, *Vijitasaṃhitā*, *Vimalasaṃhitā* and *Jñānasaṃhitā*. *Ānandasaṃhitā* contains 101 chapters and it is the only work that is now extant.

Besides, there is the earlier work *Vaikhānasa Kalpasūtra* which is commented upon by Nṛsiṃhavājapeyin, Sundararāja, Bhāskarabhaṭṭa and others. Śrīnivāsamakhin also known as Śrīnivāsadīkṣita wrote the *Lakṣmīviśiṣṭādvaita bhāṣya* on the *Brahmasūtras*, *Uttamabrahmavidyā* on iconic worship and *Vaikhānasamahimāmañjarī*. He was a priest in the temple of Śrī Veṅkateśvara on the Tirumala hills. He also wrote the commentary *Tātparyacintāmaṇi* on the *Vaikhānasa gṛhyasūtra* and also on the Sanskrit dramas like Kālidāsa's *Abhijñānaśākuntala*. Śrīnivāsamakhin's date is given as about 1050 A.D. One of his works is called *Lakṣmīviśiṣṭādvaitabhāṣya*. This date for the author and the title for this work are not readily acceptable. The term Viśiṣṭādvaita is not used by Rāmānuja in his *Śrībhāṣya* and other works. It occurs for the first time in the work *Śrutaprakāśikā* of Sudarśanasūri (c. 1300 A.D.), which is a commentary on the *Śrībhāṣya* of Rāmānuja.[48] Granting that the title of the commentary *Lakṣmīviśiṣṭādvaitabhāṣya* has the term Viśiṣṭādvaita in it, the date of the author must be very late, long after the period of Rāmānuja.

46. *Āgamakośa*, Part III p. 486
47. *Yajñādhikāra* mentions Pāñcarātra - Ch. 51
48. Cf. विखनोमुनये पूर्वं विष्णुना समुदीरितम् ।
वैखानसेन मुनिना लोकानुग्रहकारिणा ॥
अस्मदर्थमेतदुक्तं विशिष्टाद्वैतपूजनम् । *ŚP* 31.58, 59a

It is observed that Rāmānuja favoured the Pāñcarātra mode of worship.[49] This statement is made with reference to the Vaikhānasa's grievance that Rāmānuja did not write upon the Vaikhānasa system nor refer to it, though he vindicated the validity of the Pāñcarātra in his *Śrībhāṣya, Vedāntasāra* and *Vedāntadīpa.* Rāmānuja, it is alleged, was favourite of the Pāñcarātra as is known from his replacing the Vaikhānasa form of worship in the Srirangam temple by the Pāñcarātra system. In answer to this, it must be said that the Srirangam temple was governed only by the Pāñcarātra mode of worship. When the Vaikhānasa had to worship for a short time in the absence of the Pāñcarātra priests, Rāmānuja introduced the Pāñcarātra mode replacing Vaikhānasa. The Pāñcarātra aspects in that temple are too many as evidenced by the *Pārameśvarasaṃhitā.* Rāmānuja was instrumental in demonstrating that the deity at Tirumala is Viṣṇu and not Śiva. With his full control over the situation and authority, he could have easily introduced the Pāñcarātra mode of worship in the Tirumala temple in the place of the Vaikhānasa mode; but he did not favour such a change, as he felt the time honoured traditional practise should not be interfered with.

There are such elements of grouse on the part of the Vaikhānasas against the Pāñcarātra. It is only envy or fear of loss of prestige for themselves on such occasions. Inspite of all these, the Vaikhānasa system envisages an exclusive method of worshipping of Viṣṇu. Its outlook is rather narrow, unlike the Tantras, because of following strictly the Vedic features. However, the concepts are admirably clear and well structured.

PĀÑCARĀTRA

This is the other kind of Vaiṣṇava Āgama. The Vaikhānasa Āgama admits the worship of Viṣṇu in the form of the icon. The Vedas however do not refer to the worship of God in the form of image. Though the worship of God is based on the Vedas according to the Vaikhānasa Āgama, the school must have come under a general influence of Bhakti which grew gradually among the followers of the Vedas.

When the sacrifices are performed, it is only a few sacrificers numbering about 64 at the maximum are required. Many other twice-born, well-read in the Vedic lore and ritualism must have been present in such places where

49. *Āgamakośa* III p. 2

sacrifices were performed. There must have been Śūdras also, though not having any role to play. Besides, half the population is represented by women. Women are stated to have had the privilege for investiture with the sacred thread (*upanayana*). They studied the Vedas. This was the practice in the days of yore. Perhaps, some rites like tying round the waist of a woman a girdle made of *muñja* grass at the time of her marriage are remnants of the ancient practice. Later they (women) too became ineligible for *upanayana*. Some of the twice-born also were mere onlookers when the rites were performed alongwith the Śūdras and women. If all these could not take active part in such rituals then it means that they could not have had vision of the deities' arrival, participation in the ritual by receiving the offerings and going away from that place after the ritual was over. The officiating priests however were said to have seen the deities and identified them while the mantras were recited. It is but natural that others who could not participate on those occasions had entertained a keen desire to behold them. The Śrauta rules do not permit them to take part in those rituals and visualise the form of the deities. It is to satisfy their yearnings that the icon came into being in the Vaikhānasa, and Pāñcarātra followed it by the introduction of the *yantras, maṇḍalas, mudrās* and others.

The Pāñcaratra system is also known as *Bhagavacchāstra, Tantra,*[50] *Siddhānta*[51] and *Āgama.*[52] It is held that there are many Pāñcarātras.[53]

50. Vide: तन्त्रेण येन मात्रेण यो मां नित्यं समर्चयेत् ।
तं त्रायतीति संसारात् तन्त्रमित्यभिधीयते ॥
ततो विपुलसंज्ञानं मत्प्रतिष्ठादिगोचरम् ।
त्राणं च कुरुते यस्मात् तस्मात् तन्त्रमितीरितम् *Viṣṇutattva* 1.84.5

51. Vide: एवं नानागमानां च सामान्यं विद्धि सर्वदा ।
नामद्वयं वा सिद्धान्तं पाञ्चरात्रेति पौष्कर । *Para. S.* 38.302, 303
ये जन्मकोटिभि: सिद्धास्तेषामन्तेऽथजन्मनाम् ।
यस्मात् तेभ्यो विवेदैष सिद्धान्ताख्यो यथार्थत: ॥ *Pāram. S.* 19.544.

52. Vide: सृष्टिश्च प्रलयश्चैव देवतानां समर्चनम् ।
साधनं चैव सर्वेषां पुरश्चरणमेव च ॥
षट्कर्मसाधनं चैव ध्यानयोगश्चतुर्विध: ।
सप्तभिर्लक्षणैर्युक्तं त्वागमं तद्विदुर्बुधा: ॥ *Vācaspatyam* - p. 618

53. Vide: अष्टोत्तरसहस्राणि अष्टोत्तरशतानि च ।
पञ्चरात्राणि तन्त्राणि सन्ति ये कमलोद्भव ॥

What does the name Pāñcarātra mean? This name does not occur in any of the earlier stages of development of Ekāntadharma. It occurs only when Nārada received instruction from Viṣṇu at the end of Dvāparayuga.

The name Pāñcarātra[54] is made up of two words - *Pañca* and *rātra*, *Pañca* means five and *rātra* is the changed form of *rātri*. Here *rātri* or *rātra* does not mean 'night' but the whole day made up of day and night (*ahorātra*). The Pāñcarātra Āgama[55] texts offer different interpretations of the word Pāñcarātra.[56] The word *pañca* is taken to denote many things which are held to form a group of five; such as subtle elements, elements, senses, their objects and their qualities. The word *rātri* is taken in the sense of causing destruction to the objects of the sense.

Veda, Āraṇyaka, Sāṃkhya and Yoga are considered to be parts of Pāñcaratra. Together with these parts, the composite whole gets the name Pāñcarātra. The systems of Veda, Vedānta, Purāṇa, Sāṃkhya and Yoga become dead or powerless like night without sunlight, when considered along with the Pāñcarātra. Hence the name of the system.[57]

Knowledge is of five kinds as it arises from Sāttvika, Rājasa and Tāmasa *guṇas*, Nairguṇya and Sarvataḥ param. Of these, the first three belong to the knowledge arising from the three qualities of matter. Nairguṇya is non-material. The last is Supreme Being. All these are treated in this Āgama.[58] Hence the name.

The creator became helpless when the Vedas were taken away from him by the demons Madhu and Kaiṭabha. He sought the help of Viṣṇu in

एतानि पञ्चरात्राणि नामानि कथितानि वै ।
शतमष्टोत्तराणां च तन्त्राणीह यथायथम् ॥ Ibid. 75

There are, besides, Pāñcarātra, works with the names *Gaṇeśapāñcarātra*, *Devīpāñcarātra*. There is also a work called *Saptarātra*.

Vide: विष्ण्वादीनां प्रतिष्ठापि वदतो ब्रह्मन् शृणुष्व मे ।
प्रोक्तानि पञ्चरात्राणि सप्तरात्राणि वै यथा ॥ *Agnipurāṇa* 39.1.

54. For the formation of this word, see *Aṣṭādhyāyī* 2.4.29
55. *Viṣṇusaṃhitā* 2.49 b-51c;
56. *Viśvāmitrasaṃhitā* 2.3-8;
Param. S. 1.39b-41c
57. Vide: पुराणं वेदवेदान्तं तथान्यत् सांख्ययोगजम् ।
पञ्चप्रकारं विज्ञेयं यत्र रात्र्यायतेऽब्जज ॥
फलोत्कर्षवशेनैव पञ्चरात्रमिति स्मृतम् ॥ *Paus. S.* 38a 307b-308
58. *Śabdakalpadruma*. III. p. 13

recovering the Vedas. Viṣṇu advised him to worship him with Dvādaśākṣara and Aṣṭākṣara mantras for five days. Brahmā did accordingly and got back the Vedas. This incident has given the name Pāñcarātra to this system of worship.[59] *Praṇava* has five sources. It is a very important mantra.[60] The Pāñcarātra, which uses it and offers an explanation, has got the name.[61] The *Ahirbudhnyasaṃhitā* speaks of Ahirbudhnya teaching Nārada to the effect that Trayī (*Ṛk*, *Yajus* and *Sāman*), Sāṃkhya, Yoga, Paśupata and Pāñcaratra are the important systems among which the Pāñcaratra alone is the means to get salvation.[62]

However, two explanations which are offered in some of the Āgama texts deserve consideration. According to one of them the five weapons of Viṣṇu became five sages named Śāṇḍilya, Aupagāyana, Mauñjyāyana, Kauśika and Bharadvāja. They were taught for five days and nights the Pāñcarātra doctrines by Viṣṇu.[63] Hence the name Pāñcarātra.

The other explanation is based on the division of the routine of a whole day into *Abhigamana, Upādāna, Ijyā, Svādhyāya* and *Yoga*. *Abhigamana* is going to the temple for worship in the morning after attending to the obligatory duties such as *Saṃdhyā* and others. *Upādāna* is procuring the materials such as flowers etc. for worship. *Ijyā* is the actual performance of worship. *Svādhyāya* consists in studying one's own Veda.[64] It includes also study of allied texts and teaching them to the pupil. *Yoga* is Yogic practise in the night which may slowly be taken up by sleep. The Dharmaśāstras prescribe the divisions of the day (night excluded) into *Prātaḥ, Saṃgava, Madhyāhna, Aparāhṇa* and *Sāyam*. Vedāntadeśika refers to this classification as made in

59. *KA*. 31, 11-14a
60. *Aniruddhasaṃhitā* 1.39a; *Gopālatapanīya Upaniṣad*—Brahman, Saṃkarṣaṇa (a), Pradyumna (u), Aniruddha (m) and Kṛṣṇa - are the five sources. (aum = ōṃ)
61. *Ahs* - ch. 52
62. *Ahs*. 11.20-48
63. 15.21.519-533; Īs. gives another version:

    Vide: द्वापरस्य युगान्ते स आदौ कलियुगस्य च ।
    साक्षात् संकर्षणाल्लब्ध्वा वेदमेकायनाभिधम् ।
    सुमन्तुं जैमिनिं चैव भृगुं चैवोपगायनम् ।
    मौञ्ज्यायनं च तं वेदं सम्यगध्यापयत् पुरा ॥ Ibid. 1.40.1
64. *Bhāṣyaratnaprabhā* of Govindānanda (on Śaṃkara's *Brahmasūtra-bhāṣya*. 2.2.42) takes *svādhyāya* as meaning *japa* of Aṣṭākṣaras and other mantras. Ānandagiri author of *Nyāyanirṇaya*, com. on Vācaspatimisra's *Bhāmati* (on Ibid), takes it simply as *japa*.

the *Prayogapaddhatiratnāvalī* of Bhojarāja. The duration for each is given. Viṣṇu is pleased in Saṃgava, Aniruddha in Sāma, Siṃsumāra in Viṣṇupriyā, Bāḍavāgni in Dharma and Kapila in Virāga. This classification as Saṃgava, Sāma, Viṣṇupriyā, Dharma and Virāga is offered by Bhoja. Vedāntadeśika observes that the classification given as *Abhigamana, Upādāna, Ijyā, Svādhyāya* and *Yoga* in the *Jayākhyasaṃhitā*[65] is to be admitted; while others are to be followed when particular desires are sought after. Pandit T. Uttaman Virarāghavāchārya suggests that night also could be admitted to be divided as *Pradoṣa, Anuyāgāntarārādhana, Pūrvarātrayoga, Nidrā, Apararātrayoga* and *Brāhmamūhurtakāla.*[66]

Among the two explanations stated above, the latter, that is, division of the day into five parts is acceptable. The word *rātra* in the name of this Āgama must have some relevance. Since this word means *ahorātra,* it has more applicability to the division of routine than the five sages learning the system from Viṣṇu. There is further justification from the *Pāñcarātrarakṣā* where the author settles this division.[67]

Now arises a problem. The Pāñcarātra text *Sanatkumārasaṃhitā* is divided into Brahmarātra, Śivarātra, Indrarātra, Ṛṣirātra and Bṛhaspatirātra. The Pāñcarātra doctrines were explained by Brahmā, Śiva, Indra and sages to Sanatkumāra. Bṛhaspatirātra is missing. The word *rātra* must be taken to mean knowledge.[68] Sanatkumāra received instructions from five persons and hence the name of the system. It is not however clear what these five kinds of knowledge are meant here.

A passage in the *Ahirbudhnyasaṃhitā* raises an issue. *Para, Vyūha, Vibhava, Svabhāva* and others are stated to give the name Pāñcarātra to this system.[69] Of these, the first three are admitted to represent three forms of God.

65. Aparārka on *Yājñavalkyasmṛti*, p. 464.
66. Vide: *Pāñcarātrapāramya* p. 51. This need not be admitted as *yoga* includes the night as the period for its practise.
67. पञ्चकालव्यवस्थित्यै वेङ्कटेशविपश्चिता ।
श्रीपाञ्चरात्रसिद्धान्तव्यवस्थेयं समर्थिता । Ibid. *Pāñcarātrarakṣā* p. 44
68. रात्रं च ज्ञानवचनं ज्ञानं पञ्चविधं स्मृतम् ।
तेनेदं पाञ्चरात्रं हि प्रवदन्ति मनीषिण: ॥ *Nārada Pāñcarātra* 1.44.
What these five are is not clear. It may be taken as the knowledge got through the five senses or qualities of the five elements or about five forms of god, Para, Vyūha and others.
69. *Ahs.* 11.63b-66a.

Svabhāva may also be taken to indicate a particular form of God. The fifth is not mentioned. Could this mean that the other two forms were added later, dropping *Svabhāva*? Antaryāmin is not stated in the *Lakṣmītantra* and *Sanatkumārasaṃhitā.* These three texts are fairly old, perhaps belong to the same ancient period of the Rātratraya, i.e. *Sāttvata, Pauṣkara* and *Jayākhyasaṃhitās.* Antaryāmin is not stated in these texts. Svabhāva is mentioned only in the *Ahirbudhnyasaṃhitā.* Elesewhere only the three viz. *para, vyūha* and *vibhava* are mentioned. It is also possible to guess that during the stages of development of Ekāntidharma, the forms of *Antaryāmin* and *Arcā* got included at a subsequent stage, that is, after these three texts were compiled. Svabhāva also must have got into the name of the system at a later date.

The Pāñcarātra Āgama is liberal in opening the portals for all to get initiated, though Śudras and women could worship only in the house. The Vaikhānasa restricts the scope by declaring eligibility for worship only to the male members of the Brahmin community belonging to the Vaikhānasa sūtra.

The Pāñcarātra Āgama texts are divided generally into four *pādas* namely Jñāna, Yoga, Kriyā and Caryā. The last mentioned is devoted to activities of the priest which includes his personal equipment and also conducting festivals and others in temples.

The writers of the west, who sought to prove that the Hindus were not generally pioneers in any field of learning, attempted to show that any writing of the Hindus could be traced to the influence of the Greeks or Buddhists. At any rate the influence was exotic. The Āgamas had thus their origin in China, Nepal, Tibet and then in Bengal.[1] The Śaiva Āgamas arose in the Himalayan regions.[2] This cannot be admitted as there are no acceptable evidences available in support of these contentions.

The Vaiṣṇava Āgamas of the Vaikhānasa kind do not seem to be in practise in North India where sages of yore flourished and enriched Indian culture by their rich contributions. Vikhanas too should have lived in North India. The practise of religion, as prescribed in the Vaikhānasa *sūtras* and Vaikhānasa literature, is now confined to the Karnataka, Andhra and Tamil Nadu states. The names of sages and great men, which are connected with the development of Ekāntidharma are all associated with the original works of some *śāstra,* and have had their places only in the Northern regions of India. Therefore, the origin of the Vaikhānasa Āgama is to be placed somewhere in North India. Why is not this Āgama so popular now in North India cannot be answered.

Kashmir seems to have been the original home of the Pāñcarātra Āgama. The *Pauṣkarasaṃhitā* has the following statement while giving bath (*snapana*) to the deity. Waters that are filled in the pitchers, are to be treated as having been brought from Gaṅgā seated on a Makara in the east; Yamuna in the south-east, mounted on a tortoise; Sarasvatī in the South seated on a lotus called Maṇḍūkāmbuja,[3] flowing with the name Pravāha in south-west, and

1. The Tantras: *Studies in their religion* and *philosophy*
2. Edward Norbeck: *Religion in Primitive Society,* p. 4.
   J. Gonda: *Some observations on the relation between gods* and *power in the Vedas :* apropos of the phrase *'rahasaḥ sūnuḥ'* pp. 1-12
   See V. Varadachari: *Āgamas and South Indian Vaiṣṇavism,* pp. 3-4.
3. Maṇḍūkāmbuja: *maṇḍūka* must mean a kind of plant e.g. *maṇḍūkaparṇī; ambuja* may be taken to mean lotus or a flower grown on this plant.

capable of releasing from bondage; Narmadā riding on a bull in the South-West; Siṃhavaktrā in the West; Airāvatī[4] in the North-West mounted on an elephant; Sindhu in North and Vitastā[5] in the North-East. Water is poured into the Kalaśa[6] with the invocation of these eight rivers situated in the eight directions.[7] Among these rivers, Ganga is said to flow to the East, Yamunā to South-East and Sarasvatī to the South. The place wherefrom the statement is made for the flow of these three rivers in the said directions should be Kashmir.

God's grace is named *Śaktipāta* in the *Ahirbudhnyasaṃhitā*[8] and *Lakṣmītantra*.[9] This word is of Kashmiri origin found used in the *Śaiva* Āgamas.

That *yantra* is to be drawn on birch bark is mentioned in the *Ahirbudhnya-saṃhitā, Lakṣmītantra* and *Sāttvatasaṃhita*.[10] All this proves that at least they must have been compiled in Kashmir.

It is hard to determine the dates or period when the Pāñcarātra and Vaikhānasa Āgamas flourished. Vikhanas lived in the Kṛtayuga, several centuries before the beginning of Kaliyuga. It is equally hard to believe that the four sages Atri, Bhṛgu, Marīci and Kāśyapa, who were the disciples of Vikhanas wrote then their treatises on the Vaikhānasa Āgama. Since the works of each of these sages contain derogatory references to the Pāñcarātra which came into being at the end of Dvāparayuga. These Vaikhānasa works should have been compiled at the beginning of the Kaliyuga or may be taken as interpolated later. The traditional date as lying between the end of Dvāparayuga and beginning of the Kaliyuga seems to be fairly correct. The *Aṣṭādhyāyī* of Pāṇini (C. 800 B.C.) affords a strong evidence for this. The name Vāsudeva appears as the name of Viṣṇu in Vaiṣṇavism in general and the Pāñcarātra tradition prefers this name to Viṣṇu. Although the Vaikhānasa

4. Airāvāti is *Irāvatī* identical with the river Ravi and Paruṣṇī.
5. This is the river Jhelum in Punjab, flowing between north-east. A lotus is kept in that direction.
6. *Kalaśa*; pitcher, a jar which is kept in the northern direction.
7. See *Pauṣ* 31. 106-111
8. *Ahs.* 14. 286-30
9. *LT* 13.8, 10, 11a
10. *Ahs.* 26. 75; *LT.* 46.38; *S.S.*17.348b

tradition is not opposed to this name but prefers to have the name Viṣṇu. *Vāsudevaka* and *Arjunaka* are the names of the devotees of Vāsudeva and Arjuna. Perhaps, Arjunaka means one who is much attached to Arjuna, as a favourite warrior.[11] These two words are derived according to the *sūtra* वासुदेवार्जुनाभ्यां वुन् (*Aṣṭādhyāyī* 4.3.96.). Vāsudeva and Arjuna are indicated by this sūtra as worshipped by their devotees. Vāsudeva is the name of God and not the offspring of Vasudeva according to the *Aṣṭādhyāyī* 4.1.114. It is not the name of a Kṣatrīya :

Vide: नैषा क्षत्रियाख्या संज्ञैषा तत्रभवत: । Patañjali's *Mahābhāṣya*, Ibid.

Also the *Kāśikāvṛtti* of Vāmana (600 A.D.) and *Padamañjarī* of Haridatta (1000 A.D.) offer the same explanation.

Vide: संज्ञैषा देवताविशेषस्य न च क्षत्रियाख्या *Kāśikāvṛtti*, Ibid.

वसत्यस्मिन् सर्वमिति व्युत्पत्या परमात्मन एषा संज्ञा । *Padamañjarī*, Ibid.

This offers a strong evidence for the existence of the Pāñcarātra tradition.

Regarding the period of the Pāñcarātrāgama, Some inscriptional evidences are also available. The Besnagar inscription which belongs to the 2nd century B.C. identifies Vāsudeva with Kṛṣṇa. It mentions a column with the figure of Garuḍa at the top as erected by Heliodoros, son of Dion, an inhabitant of Takṣaśilā (Taxilla). Heliodoros is mentioned as a Bhāgavata. Vāsudeva is stated to be God of gods.[12] This column is erected not as a symbol of victory but as connected with the temple of Viṣṇu situated there. This may be conceded as a reference to the Pāñcarātra concept of God.

The second incription, which belongs to the first century B.C., is found at Ghosundi in Rajasthan. It refers to the construction of a stone enclosure called Nārāyaṇavāṭikā for the images of Vāsudeva and Saṃkarṣaṇa (Balarāma) by a devotee of Bhagavat who performed Aśvamedha.[13] The king who was responsible for this inscription calls himself as Bhāgavata-Gajāyana and son of Pārāśari. Saṃkarṣāṇa and Vāsudeva are stated as Bhagavān and Sarveśvara.[14]

11. The name Arjunaka does not seem to refer to a devotee of Arjuna who was not a deity.
12. Sircar: *Select Inscriptions* Vol. I. p. 96 *Epigraphica Indica*: Vol X. No. 669.
13. Sircar: *Select Inscriptions*, Vol. I. pp. 91f
14. It appears from the epithet 'bhagavān' used not only for Vāsudeva but also for Saṃkarṣaṇa that already in this period he was considered as an incarnation of Viṣṇu. He is firmly established later in the list of the ten incarnations.

A third inscription of the first century A.D. is found at Mathura inscribed by Ṣoḍāśa. It records the installation of five Vīras by a lady named Tosā. Lüders takes them (Vīras) as Baladeva, Akrūra, Anādhṛṣṭi, Śaraṇa and Vidūratha. T.N. Banerjee identifies them as Saṃkarṣaṇa, Vāsudeva, Pradyumna, Sāmba and Aniruddha.[15] This identification favours the prevalence of Pāñcarātra at that place too.

The inscription of Pravarasena - II in the 18th year of his reign, those of Skandagupta and a copperplate grant of Prabhāvatīgupta, daughter of Candragupta-II contain the words *Bhāgavata, Paramabhāgavata, Bhagavatpādānudhyātā* and *Atyantabhagavadbhakta* which *may* suggest the prevalence of the Pāñcarātra doctrines, but as the word Bhagavān is used to denote Viṣṇu by both the Pāñcarātra and Vaikhānasa traditions, it does not necessarily suggest the prevalence of Pāñcarātra tradition in the Vidarbha region at the time of these inscriptions.

The fifth inscription belongs to the first century A.D. It is found in the Nanaghat cave (Maharashtra state). It was caused to be written by Nāganikā, the Sātavāhana queen. It contains the expression '*namo saṃkarṣaṇa vāsudevānām*'. The use of the word *Saṃkarṣaṇa* as the first member of the compound is grammatically justified as he is the elder brother.

Finally, the Bhāṇa *Pādatāḍitaka* of Śyāmilaka refers to the temple of Pradyumna:

Vide: एष खलु प्रद्युम्नदेवायतनस्य वैजयन्तमभिलषति । *Caturbhāṇī*, p. 24

The word *devāyatana* indicates that Pradyumna was worshipped in the 7th century A.D.[16]

Paripāṭal, a Tamil classic of the 5th Century A.D., mentions the black coloured Kṛṣṇa and the white coloured Baladeva,[17] while describing the temple at Tirumaliruncolai, near Madurai in Tamil Nadu. This could be taken to denote the existence of Pāñcarātra tradition in that temple but

15. Sircar: *Select Inscriptions* I. p. 186.
16. Syāmilaka could have been a friend of Bāṇa (*Harṣacarita* - p. 87). He could have therefore lived in the 7th century. Some scholars place him before 500 A.D. Vide: Dr. Daśaratha Sarma: *Date of Pādatāḍitaka*, Ganganath Jha Research Institute Journal Vol. 14, parts 1-4.
17. *Paripāṭal* 3, 4, 15 sections.

Vaikhānasa form of worship now prevails there. However the temple could have been one of Pāñcarātra[18] and changed later into Vaikhānasa.

Bāṇa refers to the Pāñcarātrikas.[19] Śaṅkarācārya (800 A.D.) rejects an aspect of the Pāñcarātra tradition.[20] Utpala's (850 A.D.) *Spandapradīpikā* quotes from a Pāñcarātra Śruti and Pāñcarātra Upaniṣad.[21] Jayanta (c. 880 A.D.) of Kashmir speaks in favour of the Pāñcarātra Āgama in his *Nyāyamañjarī*[22] and *Nyāyakalikā.*[23] Saṃkarṣaṇa is the name of a character playing the role of Pāñcarātrika in his *Āgamāḍambara.*[24] Cakradhara (c. 950 A.D.) the author of the work *Nyāyamañjarīgranthibhaṅga* deals with the nature of Pāñcarātra. Rājaśekhara (950 A.D.) mentions the names of the *Vyūha* deities Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha in his *Kāvyamīmaṃsā.*[25]

The first and the second inscriptions refer to the Pāñcarātra tradition as it was available in the first and second centuries B.C. The other evidences from the texts point to the same conclusion.

A tenet or a doctrine which forms part of a system must have taken its rise in the camp of a teacher who taught it to his disciples. Another teacher, living in some other part of India, could have evolved the same tenet in the same or different way. In course of time, the tenet becomes popular. As the tenet or tenets of the same system of thought become popular with its or their explanations and comments, works are written to record them. Thus the tenet and traditions of a system become well-known long before the works are written. This applies to the Pāñcarātra system also.

18. The deity in this temple holds a club in the left hand which is a mark of belonging to the Pāñcarātra tradition.
19. *Harṣacarita* p. 237
20. The aspect is the birth of the soul Saṃkarṣaṇa from Vāsudeva.
21. Vide: (1) पाञ्चरात्रश्रुतावपि-यद्वत् सोपानेन प्रासादमारोहेत् प्लवेन वा नदीं तरेत्, तद्वच्छास्त्रेण हि भगवान् शास्ता, p. 2. Here the name Śāstā refers to Viṣṇu:
Vide: णकारोऽभयद: शास्ता वैकुण्ठ इति कीर्तित: । LT. 15-8a
(2) पाञ्चरात्रोपनिषदि च वक्ता च वाच्यं च भोक्ता च भोज्यं च । p. 40.
This work mentions also *Jaya, Sāttvata, Pauṣkara, Viṣṇuyāmala, Śrīkālapara, Vaihāyasa, Haṃsapārameśvara, Saṃkarṣaṇasūtra* and *Jābālasūtra.*
22. *Nyāyamañjarī* pp. 241.242.
23. *Nyāyakalikā* pp. 3-4.
24. *Āgamāḍambara.* Acts III & IV
25. Vide: नाद्यन्तवन्त: कवय: पुराणा: सूक्ष्मा बृहन्तोऽप्यनुशासितार: ।
सर्वज्वरान् घ्नन्तु ममानिरुद्धप्रद्युम्नसंकर्षणवासुदेवा: । *Kāvyamīmāṃsā* p. 38

The words Pāñcarātras[26] and *Pāñcarātravidaḥ*[27] are used without any previous mention of their sense. The sages or pupils who listened to the use of these words by the preceptor or narrator of a theme knew well in advance what these words meant. There was thus no need to explain them in advance. This shows that these two expressions were known to the world of scholars before these texts were compiled. Similarly, the words *Pañcabindu,*[28] *Vyūha, Pañcakāla*[29] and *Pañcakālajña*[30] are used without any prior mention. Words of similar use are *cāturātmya,*[31] *sāttvataśāsana*[32] and *ṣāḍguṇyavigraha.*[33]

From the foregoing evidences, it is found that the Pāñcaratra tradition was in vogue from 2nd century B.C. Above all this, there is the evidence of the *Mahābhārata* which contains a clear account of the Pāñcarātra tradition.

26. *LT* 1.43a
27. *SS.* 20, 36a; 25. 132b.
28. *Ahs.* 1.2b
29. *SS.* 25.347b
30. *Paus S.* 32-14a; 41-45
31. *Ahs.* 5.21a
32. Ibid 5.59b
33. *SS.* 1.25a

The Vedas, which form the main and most ancient source of Hindu culture, are admitted as valid by all schools of the orthodox kind *(āstika)* and Āgamas. No text of the Āgamas has made anywhere a reference to its disagreement with the Vedic tradition. The Vedas, all of them, are mentioned for contexual reference. There is no problem about this in the Vaikhānasa Āgama. But, Pāñcarātra has some Tantric practices and so doubt may arise whether the Pāñcarātra is in consonance with the vedic tradition.

All the texts of Ratnatraya *(Sāttvata, Pauṣkara* and *Jayākhya)* and the texts based on them (*Īśvara, Pārameśvara* and *Pādma*) contain many citations from the four Vedas.

The following, among the numerous passages, may be cited:

1.	अतो देवा अवन्तु	*RV.* 1.22.16
2.	इदं विष्णुर्विचक्रमे	*RV.* 1.22.17a
3.	दधिक्राव्णो अकारिषम्	*RV.* 4.39.6a
4.	परो मात्रया	*RV.* 7.99.1
5.	गन्धद्वारां	*RV.*Kh. 5.8.7.9a
6.	देव सवित: प्रसुव	*VS.* 9.1
7.	तद्विप्रास:	*VS.* 34.44a
8.	सुपर्णोऽसि	*TS.* 4.1.10.5
9.	यासां राजा वरुणो	*TS.* 5.6.1.1a
10.	युवा सुवासा	*TB.* 3.6.1.3
11.	वेदाहमेतं पुरुषं	*TA.* 3.12.7
12.	रथन्तर (सामन्)	*SV.* 3.1.1
13.	पवित्रं ते विततं	*SV.* 1.565a
14.	उदु त्यं जातवेदसं	*AV.* 13.2.16a
15.	ब्रह्म जज्ञानं	*AV.* 4.1.1a

While the *Lakṣmītantra, Ahirbudhnyasaṃhitā, Sāttvatasaṃhitā, Pauṣkarasaṃhitā* and *Jayākhyasaṃhitā* contain four passages cited from the Vedas, the *Īśvara, Pārameśvara* and *Pādma* cite many Vedic passages. For instance, the *Īśvarasaṃhitā* has about 100 passages and the *Pādmasaṃhitā* has 28 passages.

Varāhaguru's *Kriyākairavacandrikā* has 114 passages. The *Lakṣmītantra* contains the Śrīsūkta which it explains. The Puruṣasukta is explained in more than one way in the *Ahirbudhnyasaṃhitā.* The reason for this is not hard to seek. While the Ratnatraya texts deal primarily with the mantras of the Āgama kind, those which are based on them, take practicalities into consideration. Mere Āgama mantras, if used, would declare the Āgama mantras as anti-vedas. Hence both the Vedic and Āgama mantras are used in profusion in all rituals. Besides, the *Ahirbudhnyasaṃhitā* gives a detailed treatment of the Pañcahotṛmantras.[1]

Besides, the Śākunasūkta (RV. 2.42.43) is mentioned in the *Sāttvatasaṃhitā* (25.54a), and *Pauṣ.* S.42.16b.

Prof. Hazra observes "It is more reasonable to hold that the original non-vedic as well as anti-vedic ideas of the Pāñcarātra were permeated through the Saṃhitās."[2] It is unfortunate that a statement of this kind should find room in an otherwise good work of Prof. Hazra. The citations noted above of the Vedic passages, found in the Pāñcarātra texts should convince even a bitter hater of the Āgamas that the Pāñcarātra is not anti-vedic. The Āgamas abound in profuse use of the Vedic ritualistic terms such as *paryagnikaraṇa,*[3] *kuṇḍa,*[4] *avabhṛtha,*[5] *praṇītā,*[6] *sruk* and *sruva,*[7] fire sacrifice and others which indicate that the Pāñcarātra is not anti-vedic. Of course, the use of Tāntrika mantras in rituals and worship of the deity may suggest that the Pāñcarātra is non-vedic. Anything that is treated in the world is taken by some scholars as non-vedic if it could not be traced to the Vedic texts. This however is not the real test. It is necessary to find out whether such an action or practice flouts or criticises the Vedic tradition and treats what is not dealt with in the Vedas. It was explained in a previous chapter that the yearnings of a large number of people are to be fulfilled without prejudice to its allegiance to Vedic ceremonies.

1. *Ahs.* Ch. 58, See fn. on pp.583-5. Ibid.
2. *Studies in the Upapurāṇas* p.110
3. *paryagnikaraṇa, LT.* 40.52
4. *kuṇḍa:* fire-pit
5. *avabhṛtha:* ceremonial bath
6. *praṇītā:* a sacrificial vessel
7. *sruk, sruvā:* ladles

The sources of the Pāñcarātrāgama require to be settled with a fair degree of certainty by a careful scrutiny of the theories put forward by the Western and Indian scholars. While the scholars of the West are actuated by a display of their favouritism to the Buddhist and tribal sources, the Indian scholars too do not put forth direct arguments for want of historical knowledge of the occurrences and their abiding faith in matters that are related to the Epics and Purāṇas.

In his introduction[1] to the *Āgamaprāmāṇya*, Prof. J.A.B. Van Buitenen expressed the view that ritualistic character marks the Pāñcarātra texts. Philosophical aspects were introduced later. Even the ritualistic aspect cannot be traced to a single source. The Indian scholars tried to establish a connection between the name of the system with the Pāñcarātrasattra as described in the *Śatapathabrāhmaṇa*, in order to make the latter have a *yājñic* character. The Pāñcarātra rituals are thus shown to have a link with Vedic rituals whereas they have little to do with Vedic practices, he thinks.

The *Mahābhārata* (*Mokṣadharmaparvan*) mentions two versions of the *Vyūha* doctrine. Nara, Nārāyaṇa, Hari and Kṛṣṇa are the sons of Dharma and they belong to an earlier concept of the *Vyūha* doctrine. At a later period, there arose another concept under the influence of theistic Sāṃkhya doctrines. According to this, Puruṣa, Jīva, Manas and Ahaṅkāra play an important part under the names Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha. In course of time, the earlier concept was replaced by the latter. Nārada addresses the Lord as Pāñcayajña, Pāñcarātrika and others in which the components *pañca* and *rātra* have no definite sense.

1. Van Buitenen: Introduction to Yāmuna's *Āgamaprāmāṇya*.

Buitenen states that a mendicant, mentioned in Budhasvāmin's *Śloka-saṃgraha,*[2] was a *Vaiśya* who left his profession and wentout in quest of *mokṣa* in the form of a recluse. He tells that a recluse shall spend a day in a village and five days in a town.[3] The word Pāñcarātra must have become to be used on the strength of this reference in the *śloka* cited above. Vedic rituals did not form part of the practises of these recluses. The recluse visited many Hindu places and also of the Buddhists and became finally a Buddhist monk. "A Pāñcarātrika, in this very large sense, is therefore an itinerant religious recluse who follows the five-nights rule regardless of doctrinal allegiance".[4] The professor adds further that the word Pāñcarātra has only the sense of a group of nights without any specific reference to any concept or practise. The Vaiśya, who become a Buddhist did not observe any principle of Pāñcarātra.

There is similarily between the ritualistic character of the Vaiṣṇava Āgamas and that of the *Ṛgveda.* Both had the ritualistic character at the beginning. Philosophic speculations arose later and were included in the text.

Words like *ekarātra, trirātra, daśarātra* are quite common among the practises of the Hindu and have nothing to do with the practise of a recluse.[5] They are also used to indicate the degree of relationship between people on the birth of a child or passing away of an individual.[6]

Regarding the Pāñcarātrasattra mentioned by Buitenen as having non-yajñic aspect, it may be said that it is a later development under the influence of Buddhism and Jainism. It must be said that the representation of the

2. The *Ślokasaṃgraha* is an abridged version of Guṇādhya's *Bṛhatkathā.* The date of Budhasvāmin is c. 900 A.D. To cite this work as an evidence for the rise of the Pāñcarātrāgama amounts to ignore the fact that the *Jayākhya, Sāttvata* and other Pāñcarātra texts were available even before 800 A.D. The argument of the learned professor thus loses strength.
   Vide: ध्यानाध्यायप्रधानं चं विहितं भिक्षुकर्म यत् ।
   वैश्यकर्माभियुक्तस्य तस्य नामापि नास्ति ते ॥ *Ślokasaṃgraḥa* Ibid.
3. Vide: एकारात्रं वसेद् ग्रामे पञ्चरात्रं मुनिः पुरे ।
   इति प्रव्रजिताचारमेतं वेद भवानिति ॥ Ibid. 22-220
4. Introduction to *Āgamaprāmāṇya* p. 14
5. Vide: *Mbh.* Śānti. 140-3. *Āpastambaśrautasūtra* 22.14, where these words mean a specific number of days for performing a sacrifice and have no reference to the practice of a recluse.
6. *MS.* V.80

sacrifice is only symbolic. Such a representation is found in the Puruṣasūkta and *Chāndogya Upaniṣad.*[7] In the latter, the chest, hair and heart of the worshippers are imagined to stand for the altar, Darbha and Gārhapatya fire respectively. Thus Buitenen's theory cannot prove the source of the Pāñcarātrāgama, as he has depicted, as a result of Buddhist influence.

There is a second theory advanced by the Orientalists. The religion of the *Ṛgveda* represents that of a primitive society which was struck with wonder, awe and fear by natural phenomena. There were supernatural and anthropomorphic aspects characterising natural occurrences. Magic arts, fertility rites and others are manifestations of primitive religion. The forces of Nature were propitiated by men for security. There were also fierce practises like *śānti, vaśya, stambhana, vidveṣaṇa, uccāṭana* and *māraṇa* among the tribals which have got into the Atharvaveda and Āgamas. These denote ritualistic performance to avert evil, an act done with repetition of spells to subject another, paralyse another at one's will, exciting hatred, causing a person to quit his occupation and causing death respectively.

There must have been non-tribals to be influenced by these tribal acts. What will people do to save themselves from situations endangering their lives and causing destruction to their property? Will they keep quiet as passive witness when they feel insecure? The tribals alone will not be provoked and seek remedy by the acts stated above. Non-tribals too would do the same. Practise of such acts are found even now among the so called civilised societies though the spells are not used and would not indicate that such persons, though civilised, are primitive. Again did the tribals have the concept of God whom they propitiated. To admit supernaturalism and approach God for security does not degrade such people as primitive. However, it must be admitted that tribals or non-tribals, people should have had mutual interaction making them take to whichever is found useful on the occasion. People must have been struck with fear and wonder at the natural occurrences. Should they be taken to have worshipped nature then? They could have appealed God for redressing their insecurity. The tribals too could have borrowed the concept of Godhead from non-tribals.

Besides, there are two aspects in the lives of people which govern their living. They are civilisation and spiritualism. The former is measured at standards obtained among people from time to time. It is mostly material, generally developing from the simple to the complex. The latter spurns

7. *Chāndogya Upaniṣad* 5.18.2

materialism and often finds solace by turning attention inward. If the idea of God was there among the tribals and was borrowed by the non-tribals, then the tribals should be admitted to be spiritual. This however is not borne out by study and research. When the sages are held to be seers of mantras (*mantradraṣṭārah*) according to the Vedic sources, they are to be considered as great on account of spiritualism, though some may think that they were lacking in material progress. Even this must be admitted with reservation. The *Ṛgveda* speaks of *rāṣṭra* (kingdom), *mantrins* (ministers), *rathas* (chariots), use of horses and others. The people at that time must be considered to have lead a progressive way of life.

In this context, it is worth noting the nature of writings in the post Vedic age and determine whether tribal influence was there on them. Man suffers from several kinds of maladies, physical and environmental for want of proper resources; but also despite the availability of resources. Affluence brings about more problems than it solves. Running after it is often quite frustrating, as also possessing it. The Hindu society therefore has, for a long time in the past, been trying to practise contentment, avoiding as far as possible, the material advantages which tempt it and deliver it to the forces that bind it tightly to worldly ends. It is not that the Hindu society did not and could not evolve tempting devices out of the materials available on the land. The foremost epic *Rāmāyaṇa* does not deal much with cities and ways of life of people except Aśokavana in Laṅkā.[8] The Āraṇya and Kiṣkindhā Kāṇḍas abound in the descriptions of hermitages, rivers, hills, rainy season[9] and animals. The other epic *Mahābhārata* is similar to the *Rāmāyaṇa*. The gambling scene and court halls are alone described in the Sabhāparvan. This epic depicts mostly battles, political decisions and ways of living a contented life. The *kāvyas* too display similar features. Bhāsa's dramas do not

8. Aśokavana description is intended to show how tempting its beauty was on Hanumān. The Śiṃśapā in the Aśoka forest was made of gold and there were other trees of similar nature. Hanumān thought he has become golden by the hue of those trees.
   तेषां द्रुमाणां प्रभया मेरोरिव दिवाकरः ।
   अमन्यत तदा वीरः काञ्चनोऽस्मीति वानरः ॥ *Rām.* Sundarakāṇḍa - 14.40
9. The whole canto 28 of the Kiṣkindhā Kāṇḍa gives a graphic description of the rainy season.

describe any palace or court. Kālidāsa's poems and dramas are full of descriptions of forests, rivers and penance-groves and not of any mansion whether of Duṣyanta,[10] Purūravas or Agnimitra. Kālidāsa gives a magnificient picture of the Himalayas in the *Kumārasambhava*, of nature in cantos 9 and 13 in the *Raghuvaṃśa* and *Meghadūta*. Bhāravi and Māgha depict similar scenes in their poems. The *Mālatīmādhava* and *Uttararāmacarita* of Bhavabhūti are matchless for their emotional appeal based on depictions of the import of nature on man and women. The art gallery in the latter is shown to have had great impact on Rāma by the scenes depicted there. The description of the mansion of Vasantasenā's mother in the *Mṛcchakaṭika* is superb, and that of the palace and military camps in Bāṇa's *Harṣacarita* and *Kādambarī* depict the court life but is not wanting in the description of nature. All these are indications that there was no tribal influence or primitive mental outlook but stress was repeatedly laid on the need to cultivate a gradual disassociation from the tempting material and worldly possessions.

The scholars of both the East and West seek to trace the source of the Pāñcarātragama to a sacrifice called Pāñcarātrasattra which *Puruṣa* performed to become all-powerful. This sacrifice is to be performed for five days, the rites being Agniṣṭoma,[11] Ukthya,[12] Atirātra,[13] Ukthya and Agniṣṭoma one on each day beginning from the first day. This sacrifice is known as Puruṣamedha. Harisvāmin, the commentator on the *Śatapathabrāhmaṇa*[14]

10. The disciples of Sage Kaṇva went to Duṣyanta's palace to restore Śakuntalā to her husband Duṣyanta. Śārṅgarava one of the disciples compares the palace of Duṣyanta with a house encircled by fire.

    Vide: महाभाग: कामं नरपतिरभिन्नस्थितिरहो
    न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते ।
    तथापीदं शश्वत् परिचितविविक्तेन मनसा
    जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ V.10

    The other disciple Śāradvata gives his views thus:
    अभ्यक्तमिव स्नात: शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
    बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥ Ibid. 11
11. The word *Agniṣṭoma* is made up of two parts - *agni* and *stoma*. Agni is fire and Stoma means hymn, a typical form of a chant. It is a sacrifice to be performed to get to heaven by one who keeps the sacred fire.
12. Ukthya: a liturgical ceremony forming part of *Jyotiṣṭoma*.
13. Atirātra: to be performed over-night, an optional part of *Jyotiṣṭoma*.
14. *Śatpathabrāhmaṇa* (*Mādhyandina edn*). p. 126

(13.6.1.1) of the Mādhyandina recension, observes that *Puruṣa* desired to bring all the sentient and non-sentient beings under his control, and became Nārāyaṇa by performing this. This has a symbolic representation of sacrificing *Puruṣa* and is akin to the ideas of Puruṣasūkta. This offers a philosophic interpretation of the *Vyūha* doctrine. The word *rātra* is be taken here as *ahorātra*. It means simply a day.

It must be observed here that the part *pañca* in the name of the sacrifice has parity with the part *pañca* in the name of the system Pāñcarātra but there is nothing else in common between this sacrifice and the system Pāñcarātra for admiting the influence of the former on the latter. The system could have been named after that of the sacrifice; but a reference to this sacrifice does not alone help much to account for the name of the system or to treat it as the source.

It is possible to turn to the Śāntiparvan[15] of the *Mahābhārata* for an account of the description of the source of the Pāñcarātrāgama. The sages named *'Phenapās'* were the earliest persons to practise *Ekāntidharma.*[16] Vikhanas was taught thus by them who imparted it to Soma. Then this *dharma* disappeared. Brahmā got it from Soma in the Cākṣuṣa epoch[16] and taught it to Rūdra. This was imparted to the Vālakhilyas[17] in the Kṛtayuga. This *dharma* disappeared then for a second time It appeared during the Vācika[18] manifestation, from Nārāyaṇa who taught it to Suparṇa. This *dharma* acquired the name *Traisuparṇa*[19] for admitting the five fold doctrine of the day or *Vyūha* doctrine and as it was preached by Suparṇa thrice. Vāyu was taught this by Suparṇa who preached this to the sages. Then this dharma disappeared for the third time. Narāyaṇa brought it out and taught it to

15. *Mbh.* Śānti. Ch. 358
16. Cākṣuṣa manvantara: *manvantara*, a long period of time presided by a particular Manu. The persons, who preside over it, are called Manu. Fourteen Manus are mentioned and the periods, over which they preside are said to be fourteen in number. Svayambhu, Svārociṣa, Auttami, Tāmasa, Raivata and Cākṣusa, The seventh is Vaivasvata running at present.
    He will be followed by Sāvarṇi, Dakṣasāvarṇi, Brahmasāvarṇi, Dharmasāvarṇi Rudrasāvarṇi, Devasāvarṇi and Indrasāvarṇi. Vide: *VP.* 3.1.
17. Vālakhilyas; sages of the size of the thumb. They are sixty thousand in number. They are said to surround the chariot of the sun.
18. This is not included in the list of Manvantaras.
19. Traisuparṇa: *TA.*10.48, 50

Brahmā.[20] Brahmā created the world with the help of this *dharma*. He taught this to Svārociṣa Manu who imparted it to his son Śaṅkhapāda. Sadharmā acquired it from his father Śaṅkhapāda. This *dharma* disappeared for the fourth time in the Tretāyuga. Nārāyaṇa brought it out and taught it to Sanatkumāra from whom it was acquired by Vīranaprajāpati. Sage Raibhya got it from him and imparted it to his son Kukṣipāla. The *dharma* which then disappeared for the fifth time, was taught by Nārāyaṇa again to Brahmā who imparted this to Barhiṣadas who were sages in a group. Sage Jyeṣṭha, who studied the *Sāmaveda*, acquired this *dharma* from those sages and taught it to King Avikampana. When the *dharma* was lost for the sixth time, Brahmā, who was in his seventh birth was taught this by Nārāyaṇa. Dakṣa got it from Jyeṣṭha. Āditya acquired it from Jyeṣṭha the maternal grandsen of Dakṣa and taught it to his son Vivasvān, who imparted it to Manu from whom his son Ikṣāvaku got it. The *dharma* disappeared for the eighth time and was restored to Nārada by Nārāyaṇa. This system then assumed the name Pāñcarātra.

In this context, a problem arises. The *Jayākhyasaṃhitā* (c. 400 A.D.) ṃentions Vaikhānasas for participation during consecration (or installation) and *Pavitrotsava*. As described in this Saṃhitā, the Vaikhānasa[21] is an ordinary Brahmin devoted to the Supreme Lord. He is not a Vānaprastha as held by tradition or referred in the first act of *Abhijñānaśākuntala* nor a follower of Vaikhānasa tradition. What the sage Vikhanas was taught by the

20. Vide: धर्मं चाग्र्यं स जग्राह सरहस्यं ससंग्रहम् ।
आरण्यकेन सहितं नारायणमुखोद्भवम् ॥ *Mbh.* Śānti 358. 30b, 31a

21. The following are the passages from the *Jayākhyasaṃhitā*.
1. निवेश्य विप्र नैर्ऋत्यां भक्तान् वैखानसैस्सह । Pratistha. *J.S.* 20.266b
2. पञ्चवैखानसान्ताश्च यतिपूर्वाश्च नारद ।
सात्त्वताय शतांशोनं दशांशोनं तु नारद ॥
विद्धि वैखानसे दत्तं दानं प्रतिसरानधौ ।
चतुर्विधे द्विजा प्रेतु एवमेवोदाहृतम् ॥ Ibid. Pavitrāropaṇa 91, 82a
3. यः परिग्रहवान् विप्रः पूजयेत्परमेश्वरम् ।
याचितेन द्विजेन्द्राच्च प्राप्तेनायाचितेन तु ॥
धनेन क्षत्रियाद्वैश्यात् कुटुम्बमपि पालयन् ।
विद्धि वैखानसः सोऽपि जटी छत्री सिताम्बरः ॥ Vaiṣṇavācāra lakṣaṇa Ibid 22. 13b-15a

Meaning:
A Vaikhānasa is a Brahmin in the *Gṛhastha* order. He worships the Supreme Lord. He protects his family with the money received, asked or unasked, from a Brahmin, Kṣatriya or Vaiśya. He may have matted hair, hold an umbrella and wear white clothes.

Phenapas disappeared but must have been retained in the families of the disciples of Vikhanas. There is no evidence to show that the *Ekāntidharma*[22] which was taught by Phenapas continued till the period when Nārāyaṇa taught it to Nārada. What was taught by Nārāyaṇa got the name Pāñcarātra, which differs from the Vaikhānasa by treating *yantra*, Tāntrika mantras, *mudrās* and others. These must have got into the system during the stages through which the *dharma* passed. At the time when the *Jayākhyasaṃhitā* was composed, there was no Āgama with the name Vaikhānasa. It is quite probable that the dharma, which was in vogue among the followers of the tradition of Vikhānas, got the name Vaikhānasa after the rise of the Pāñcarātra. Of course, the Vaikhānasa tradition is earlier but the name given to it is at a later date. And it is after the *Ratnatraya* and some more texts of the Pāñcarātra became popular that the Vaikhānasa texts were compiled. There is thus justification for the damaging expressions used in the Vaikhānasa texts against the Pāñcarātra tradition. Or, these derogatory passages could have been interpolated into the Vaikhānasa texts, after a period when they were composed.

The Pāñcarātra doctrines were promulgated by seven sages called Citraśikhaṇḍins. Their names are Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha. They composed the doctrines of the Pāñcarātra in 1,50,000 *ślokas* which were commended by the Lord as conveying his commandments. Svāyambhuva Manu, then Uśanas and then Bṛhaspati preached these doctrines. King Vasu got them from Bṛhaspati and practised then.

The *Mahābhārata* records an incident while narrating the practise of these doctrines by Vasu. King Vasu performed Aśvamedha. No animal was

22. Ekāntin is described thus in the *Jayākhyasaṃhitā*:

भ्रान्त्वा भिक्षां तु षट्कर्मनिरतेभ्यस्तु सत्कृताम् ।
अपरिग्रहवान् यो वै तथा संपूजयेत्प्रभुम् ।
पुमान् गोप्तारमव्यक्तमष्टाङ्गविधिना महत् ।
गुणिना सह शिष्येण वसत्येको विचारधी: ॥
कुलक्रमेणाधिकारी य एकान्तीह स वैष्णव: ॥ 22.11.13a

Ekantīn is one who gets alms by begging from those who are devoted to the six deeds (*dāna, pratigraha* etc.) and worships God. He hides the secrets through the eight-limbs conduct. He has pupils of good character and deliberates on Ultimate Reality. He has all these by heredity.

offered in it. Instead an effigy of an animal was prepared out of the grains brought from the forest. Viṣṇu was pleased with this offering and received it personally from him but was invisible then to others.[23] Bṛhaspati, who was informed of this by the king, got angry and scolded him for dropping the offering of the animal. He dissociated from participating in that sacrifice. Sages Ekata, Dvita and Trita who were present there told Bṛhaspati that they too did not have the vision of Viṣṇu.[24] Bṛhaspati was convinced of what Vasu did and helped Vasu in completing the sacrifice. The injury (*hiṃsā*) was avoided in the religious practises performed according to the Pāñcarātra tradition.

The real source is stated in all the Pāñcarātra texts and other sources. The Pāñcarātra is stated to be based on the Vedas (*śruti*) and is like the *Kalpasūtras* for the vedas.[25] The word Śrutimūla occuring in the passage cited above must mean that the Pāñcarātra is based on the Veda which may be Vedānta and Ekāyanaśruti. The Ekāyanaśruti was there before the Vedas were classified by Vyāsa. Hence it is called Mūlaveda which word could mean the Veda of Lord Vāsudeva, the source of the world. The Ekāyana means one (*eka*) and *ayana* (*path*). It is the path for final release. The name Ekāyana occurs in the following passage of the *Chāndogya Upaniṣad* (6.1-2; 1-4)
ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमाथर्वणं च चतुर्थम् । इतिहासपुराणं पञ्चमं वेदानां वेदं पित्र्यं राशिं दैवं निधिं वाकोवाक्यमेकायनम् ।[26]

Śaṃkara takes the word *ekāyana* in the sense of the science of polity (*nītiśāstra*) but *nitiśastra* is not known by this name. In the passage cited above Ekāyana is mentioned separately from the *Ṛgveda* and others indicating that this Veda is distinct from and superior to the *Ṛgveda* and others. Yāmunācārya notes that this Ekāyanaśruti is impersonal (*apamuṣya*) according to *Kāsmīrāgamaprāmāṇya*. Utpala (850 A.D.) of Kashmir quotes

23. *Mbh.* Śānti 348.28-52
24. Vide: These sages are stated to be the sons of Brahmā. Ibid. Śānti 354.61. There are hymns in *RV.* 54 for which these are seen; Vide: - *RV.* 9.33.3-4; 10.1.3. Thus it is shown that penance is adequate to have *darśana* of Viṣṇu and not the animal sacrifice.
    न शक्यस्त्वया द्रष्टुमस्माभिर्वा बृहस्पते ।
    यस्य प्रसादं कुरुते स वै तं द्रष्टुमर्हति ॥ *Mbh.* Santi 43.25
25. Vide: श्रुतिमूलमिदं शास्त्रं प्रमाणं कल्पसूत्रवत् ॥ *Viṣvaksenasaṃhitā* 8.6
26. Vide: ये तु वाक्निषण्णनिष्ठाः तत्तत्संस्कारसंस्कृताः ।
    ते वे भागवताः शुका वासुदेवैकयाजिनः ॥ *Bhāradvāja Saṃhitā* 5.12

Pāñcarātraśruti[27] and *Pāñcarātropaniṣad*.[28] This shows that like the Saṃhitās of the *Ṛk*, *Yajus* and *Sāman*, the Ekāyana Veda had Saṃhitā and Upaniṣads. But both these passages are not found in any Pāñcarātra work which is now available.

This Ekāyana Veda is the basis for the huge tree of the Vedas. The basis for the name Ekāyana is the passage from the Puruṣasūkta of Black Yajus:

तमेवं विद्वानमृत इह भवति नान्यः पन्था अयनाय विद्यते । *TA*. 3.12.1

'He who knows the Supreme Being becomes immortal here. There is no other way for going away (from the world).'

The following passages are cited in the Āgama texts and stated to belong to the Ekāyana Veda:

ओं एष वा परा प्रकृतिः ।
एष तत्परं ब्रह्म ।
एष प्रभवः ।
एषोव्ययः ।

An account of the visit paid by Nārada to Śvetadvīpa gives some information about the Pāñcarātra Āgama. Nārada went to Śvetadvīpa[29] and found certain persons who had no sense organs, who did not take food and were motionless. These sages named Ekata, Dvita and Trita, who were there, told him that they performed penance elsewhere for a thousand years and they were advised by an incorporeal voice to go to Śvetadvīpa and meet the holy persons there. Accordingly they went there but could not see anything being blinded by a light of extreme brilliance. They performed penance there again and behold men white in complexion resembling the moon in their lustre and who were uttering mantras with folded palms. Suddenly, a flash of light appeared before these sages. There they saw a group of people uttering the word *'namaḥ'* but they could not see within a short time anybody but heard the following *śloka*[30] uttered by them.

जितं ते पुण्डरीकाक्ष नमस्ते विश्वभावन ।
नमस्तेऽस्तु हृषीकेश महापुरुष पूर्वज ॥

27. पाञ्चरात्रश्रुतावपि-यद्वत्सोपानेन प्रासादमारुहेत् प्लवेन वा नदी तरेत् ।
तद्वच्छास्त्रेण हि भगवान् शास्तावगन्तव्यः ।
28. पाञ्चरात्रोपनिषदि-ज्ञाता च ज्ञेयं च । वक्ता च वाक्यं च भोक्ता च भोग्यं च ॥
29. Svetadvīpa is supposed to exist in central Asia.
30. This is the first *śloka* in the *Jitante stotra* which is said to be *Ṛgveda khila*.

O lotus-eyed! you are victorious.
Obeisance to you, the creator of the universe.
Obeisance to you, the Lord of sense-organs!
Great person! Ancient person!

These persons were conversant with the fivefold classification of the day. They were exclusively devoted to Viṣṇu and worshipped him with mind, word and deed. The sages who visited that place could not behold the Lord. A voice was addressed to them to wait till Tretāyuga. The sages were therefore performing penance from that time. Yet, tney could not see God and they said this accordingly to Nārāda.

However, Nārada went to Śvetadvīpa and praised the Lord with expressions like Pāñcarātrika, Vaikhānasa, Śrīvāsa, Vāsudeva and others. The Lord then appeared. He asked Nārada to go away from there so as to prevent disturbance to the penance of the sages. Then the Lord went out of sight. Nārada then went to Badarikāśrama and learnt the doctrines of Pāñcarātra from Nārāyaṇa. It is said that the Sāṃkhya, Yoga, Veda and Āraṇyaka forms part of the Pāñcarātra :

Vide: एवमेकं सांख्ययोगं वेदारण्यकमेव च ।
परस्पराङ्गान्येतानि पाञ्चरात्रं च कथ्यते ॥ *Mbh.* Śānti 358.81

This means the main doctrines in these four have been brought together to form part of the Pāñcarātra. Āraṇyaka includes Upaniṣads.

It is thus clear that the Pāñcarātra system, as available now, was taught to Nārada by Nārāyaṇa.

Sāttvata is the name of the Pāñcarātra system after Lord Viṣṇu descended to the earth as the son of Vasudeva. The family in which His decent is stated is called Sāttvata. He revealed the system of Pāñcarātra for the well-being of the world. His disciples and devotees are called *Sāttvata, Bhāgavata, Vaiṣṇava* and *Pāñcarātrika.* The following are the explanations for the name *Sāttvata* given by Parāśarabhaṭṭa in his *Bhagavadguṇadarpaṇa*, a commentary on the *Viṣṇusahasranāma* :

१. सत् सत्त्वं ब्रह्म तद्वन्तः सात्त्वन्तः ।
सात्त्विका ब्रह्मविदस्तेषामिदं कर्म शास्त्रं वा सात्त्वतं,
तत्कुर्वाणा आचक्षाणो वा सात्त्विकाः ।
२. सातयति (सुखयति) आश्रितान् ।
३. सात् (परमात्मा) स तेषामस्तीति वा सात्त्वताः, सात्त्वन्तो वा महाभागवताः ॥ on *śloka* 54.

Validity of the Pāñcarātra system has been questioned by other schools of thought. The Vaikhānasa Āgama, which is based on the Vedas, did not suffer from any problem regarding its validity.

The main objection is raised by the strict followers of the Vedic tradition. The four Vedas do not contain anything upon which the objection could be based. The Vedas are of unquestioned validity. The texts, like Vedāṅgas and Dharmaśāstras, which derive their authenticity from the Vedas are pressed into service and the protagonists of the Vedic tradition cite passages from them to attack the Pāñcarātra system. There are many new concepts and theories which have grown and developed in the later period. They could not be traced to the Vedas.[1] Therefore that, which is developed and not traceable to the Vedas could not be readily condemned as lacking in authenticity.

As the Pāñcarātra Āgama grew popular, the achievements of the Vedic tradition apprehended loss of position for them in society and popularity. So they raised objections of various kinds which could be brought under the following heads:

I. Initiation (*dīkṣā*) is introduced in the Pāñcarātra as applicable for all including women and Śūdras. This qualifies the receiver of this for performing worship of God in temples for *dvijas* and in houses only for others. This goes against the Vedic tradition which does not allow women and Śūdras have any sacrament.

II. *Tāntrika* mantras are evolved and taught to the women and Śūdras and also others who need it. This is in gross violation of the Vedic tradition which permits only the Vedic mantras for use in the rituals.

1. Vide: अथ खलूच्चावचा जनपदधर्मा ग्रामधर्माश्च, तान् विवाहे प्रतीयात् । *Āśvalāyana Gṛhyasūtra* 1.5.1.
   Some acts are not traceable in the Vedas and Dharmaśāstras. These are to be known from people and put to practise. Their authenticity shall not therefore be questioned. Vedas do not contain encyclopaedic information.
   Cf. *Bhāratīya Vidyā*. No. 60, pp. 27-30; *Baudhāyanadharmasūtra* 1.1.19-20.

III. Pañcasaṃskāra[2] is a sacrament which should be received by all so as to become a Vaiṣṇava. This sacrament is to be received by women and Śūdras also who do not get the *upanayana*. This sacrament is against the Vedic tradition.

IV. The *dvijas*[3] worship Viṣṇu early in the morning in their *saṃdhyā* in which *japa* is done with Viṣṇugāyatrī, Mahāviṣṇu at midday with *japa* of Dvādaśākṣara and Sadāviṣṇu in the evening with the *japa* of Aṣṭākṣara.[4] This flouts the authority of the Vedic tradition which enjoins the Sāvitrīmantra alone for *japa* in all the *saṃdhyās*.

V. Idol worship is enjoined in the Āgamas in both the Vaikhānasa and Pāñcarātra systems.[5] The Vedas do not mention the idol but the word *pratimā* is used to receive the offering made in the holy fire. The acts of invocation (*āvāhana*) and send off (*visarjana*), which are enjoined by the Kalpasūtras are abandoned here since God is held to have made his stay permanently in the idol.

2. Pañcasaṃskāra constitutes five sacraments
   Vide: तापः पुण्ड्रस्तथा नाम मन्त्रो यागश्च पञ्चमः ।
   Mahābhārata mentions this qualification.
   Vide: ब्राह्मणैः क्षत्रियैर्वैश्यैः शूद्रैश्च कृतलक्षणैः ।
   अर्चनीयश्च सेव्यश्च नित्ययुक्तैः स्वकर्मसु ॥
   सात्त्वतं विधिमास्थाय गीतः संकर्षणेन च ॥
   द्वापरस्य युगस्यान्ते आदौ कलियुगस्य च ॥ Bhīṣma, 46.39-40
3. Those who have *upanayana* have a second birth, the first one being from their mother. They are therefore called twice-born (*dvijas*).
4. *SKS*. Brahmarātra 5.94-98a
   The followers of the Pañcarātra tradition do every ritualistic act using Dvādaśākṣara. They do not adopt the well-known Sāvitrīmantra and having abandoned all duties enjoined in the Vedas, follow the Ekāyana mantra for all acts of sacramental character. Vide: *Āgamaprāmāṇya* p. 78
   Viṣṇugāyatrī: ओं नारायणाय विद्महे वासुदेवाय धीमहि, तन्नो विष्णुः प्रचोदयात् ।
   Dvādasākṣara: ओं नमो भगवते वासुदेवाय ।
   Aṣṭākṣara: ओं नमो नारायणाय ।
   According to *Pauṣkarasaṃhitā* (43.162b-163a), Dvādaśākṣara, Aṣṭākṣara and Viṣṇugāyatrī are to be used for *japa* in the morning, noon and evening.
5. A *śloka* that is oft quoted and is of unknown authorship, speaks of the worship of the idol as intended for the non-enlightened (*aprabuddha*).
   अग्नौ तिष्ठति विप्राणां हृदि तिष्ठति योगिनाम् ।
   प्रतिमास्वप्रबुद्धानां सर्वत्र समदर्शिनाम् ॥

VI. Nārāyaṇa is said to have revealed the Pāñcarātra system. It is also stated that *śruti* and *smṛti* are His commandments.[6] These two statements contradict each other. Only one of them must be valid. Vedas are oldest and of highest authority. Therefore the statement that the Pāñcarātra was revealed by Nārāyaṇa shall not be taken as valid.

VII. The second *pāda* of the second *adhyāya* of the *Brahmasūtra* contains the following as invalid: They are:

1. उत्पत्त्यसम्भवात् । 2.2.42
2. न च कर्त्तुः करणम् । 2.2.43
3. विज्ञानादिभावे वा तदप्रतिषेधः । 2.2.44
4. विप्रतिषेधाच्च । 2.2.45

These mean (1) On account of the impossibility of origination, (2) And there is not (the origination) of the instrument from the agents (3) Or, if they are held to be the Lord, who is knowledge and origin, there is no contradiction to it (that Pāñcarātra system) and (4) On account of the denial.

These four *sūtras* occur at the end of the second *pāda* of the second chapter (*adhyāya*) of the *Brahmasūtras*, which is called *Avirodhādhyāya*. In this chapter it is proved that there is no inconsistency to what has been proved in the first *adhyāya*, that is, Brahman is the cause of creation, sustenance and destruction of the universe.

The earliest available commentary on the *Brahmasūtras* is that of Śaṅkarācārya (788-820 A.D.). Śaṅkara offers here the opinion of the protagonists of the Pāñcarātra tradition which was available to him in his days and refutes it. On 2.2.39 (numbered according to him and which is 42 according to Rāmānuja) he observes that the Bhāgavatas (Pāñcarātrikas) hold that Saṃkarṣaṇa is born from Vāsudeva, Pradyumna from Saṃkarṣaṇa and Aniruddha from Pradyumna. He remarks that the birth (production) of the soul called Saṃkarṣaṇa is not possible from the Supreme self named Vāsudeva, as there will then be the defects like non-eternality for Saṃkarṣaṇa (who is held, being a soul, to be eternal). There is objection against this according to the *sūtra* नात्मा श्रुतेर्नित्यत्वाच्च ताभ्यः । in the *Br. Sū* - 2.3.17 or 18 (Rāmānuja). This *sūtra* means that the self is not born as it is eternal on the strength of the Vedic passages.

6. Vide: श्रुतिः स्मृतिर्ममैवाज्ञा । *Viṣṇudharma* 6.31 Cf. वेदैश्च सर्वैरहमेव वेद्यः । *Bh.G* 15.15

At the beginning of his commentary, Śaṅkara writes: येषां पुन: प्रकृतिश्चाधिष्ठाता चोभयात्मकं कारणमीश्वरोऽभिमतस्तेषां पक्ष: प्रत्याख्यायते । This means the position of those who hold God as the cause having the nature of both, that is matter and controller, is here set aside. Here, matter and controller occur together. Matter is the material cause (*upādāna kāraṇa*) and God is controller and an instrumental cause *(nimitta kāraṇa)*. *Ubhaya* means both. This construction is peculiar. The word *īśvara* could have been used in the place of the word *adhiṣṭhātā*, as God is also the controller. The cause is thus said to be both material and instrumental.

This is against the view of the Vedāntins who hold that *Paramātman* is the material[7] cause as well. This statement proves that Śaṅkara must have belonged to an earlier tradition of Pāñcarātra in which matter is said to be the material cause. It may be that this is a reference to the old Seśvarasāṃkhya but Śaṅkara refuted the view and identified it with that of the Pāñcarātrikas.

Another point to be considered is the statement of the birth of the soul called Saṃkarṣaṇa.

Here a question arises regarding the identity of the system of thought which holds the view that the soul is born. The materialist denies the existence of the soul apart from the body and the Buddhists deny the existence of the soul as such. There is no school of thought which speaks of the *birth* of the soul. Then whom does Śaṅkara have in mind while stating the view of the birth of the soul. He is an eminent and authoritative writer and could never have made a statement like this, had not there been a concept of this kind in vogue in his days. The texts like *Lakṣmītantra* only mention that Śaṃkarṣaṇa and others, who are three in number, are called *jīva*, *buddhi* and *ahaṃkāra* respectively.[8] This is a problem which could not be solved. At the most, we can only say that this refers to an earlier concept of the Pāñcarātra.

Besides, whose origination (*utpatti*) is meant here? Why should it be taken to refer to the origination of the soul called Saṃkarṣaṇa ? Śaṅkara is the earliest commentator of the *Brahmasūtras*. Śaṅkara dismisses the concept expressed in the Sūtra—*utpatyasambhavāt* which according to him expresses wrong assumption.

7. Vide: सदेव सोम्येदमग्र आसीत् । *Ch. UP.* 6.
बहु स्यां प्रजायेय । *T.UP.* 2.6.2

8. Vide: संकर्षणादयो देवास्त्रय एते पुरातना: ।
जीवो बुद्धिरहंकार इति नाम्ना प्रकीर्तिता: ॥ *LT.* 6.12b–13a

The following *sūtra* (2.2.43) explains how the fact that the instruments like axe are produced is known to us. The Bhāgavatas state the production of the mind, which is an instru-ment called Pradyumna, from the soul which is the agent called Saṃkarṣaṇa. Ego named Aniruddha is born of that which is produced from the agent Pradyumna. This could not be determined without an example. We do not find a Vedic passage of this kind. This assumption is thus irrelevant.

On the next *sūtra* (2.2.44) Śaṅkara states the prima facie view of the Pāñcarātrikas. Saṃkarṣaṇa and others are only gods. All of them possess the divine attributes of knowledge, sovereignty, power, stamina, virility and lustre. All these are admitted to be Vāsudeva himself and are defectless, have no dependence on anything and are free from stain.

Śaṅkara remarks that even then, non-denial of the impossibility of origin stands. That is, it persists when taken in another way. If these four lords; Vāsudeva and others who are different from each other, have the same features, no purpose is served by assuming more than one God, and whatever work is to be done by all will be done by one God alone. This is against the established tenet namely the real concept (truth) that there is only one God (Bhagavān), Vāsudeva. If it is held that these four are divisions of one and the same Bhagavān having the same traits, then impossibility of production is in the same state, that is, it cannot be proved. Emanation of Saṃkarṣaṇa from Vāsudeva, Pradyumna from Saṃkarṣaṇa and of Aniruddha from Pradyumna does not have any possibility, since there is no excess in the effect as compared to the cause. This excess must exist between cause and effect, as between mud and jar.[9] Effect and cause could not be mentioned in the absence of excess. The followers of the Pāñcarātra tradition do not accept any difference in Vāsudeva and others, nor any excess caused by knowledge or sovereignty in Him. All the divisions are desired to be Vāsudeva Himself without any difference among them. If these divisions of Bhagavān were to be confined to four numbers only, then the entire world from Brahmā upto the tiny grass, would be taken to be the divisions of Bhagavān.

9. The effect must have something as excess which the cause does not have. For instance, mud is the cause and the jar is the effect. Jar is also of the nature of mud. It could be used to bring water. It is of a definite shape. Both these could not be expected of the cause mud. These two are thus in excess to the effect. The word *atiśaya* means that which excels; *atiśete iti atiśayaḥ*. It excels the cause and may be said to be superior to the cause.

On the last *sūtra* (2.2.45) Śaṅkara points towards many contradictions in the traits and those having possessing them in this (Pāñcarātra) system. Knowledge, sovereignty, power, stamina, virility and lustre are the qualities. These are found in Bhagavān and also in others. There is also opposition to the Veda. Śāṇḍilya[10] studied this system, when he could not get supreme bliss in all the Vedas. This is to be taken as an insult to the Vedas.

Amalānanda and others, who wrote commentaries on Śaṅkara's *Brahmasūtrabhāṣya,* defend the statement that the self called Saṃkarṣaṇa, was born out of Vāsudeva by citing the authority of the *Mahābhārata* that Nārāyāṇa revealed the Pāñcarātra. The statement that Nārāyaṇa is the author or revealer cannot be questioned as He is the supreme Lord. Therefore the statement of the birth of the soul Saṃkarṣaṇa must be interpreted as having a secondary sense of manifestation and thus no invalidity is to be attributed to this statement.

(Cf. Ānandajñāna's views: The Pāñcarātrikas study only a fourth part of the Veda and seek to get the benefit of having studied the entire Veda.)

In this section (*adhikaraṇa*),[11] Śaṅkara expresses his agreement on two issues relating to Pāñcarātra. One is *Vyūha* doctrine and the other is the way of worshipping God through the five divisions of the day.[12]

10. Vide: अधीता भगवन् वेदास्साङ्गोपाङ्गस्सविस्तरा ।
श्रुतानि मया अङ्गानि वाकोवाक्ययुतानि च ।
न चैतेषु समस्तेषु संशयेन विना क्वचित् ।
श्रेयो मार्गं प्रपश्यामि येन सिद्धिर्भविष्यति । *Param. S.* 1.3, 4.

11. Topic, doubts, prima facie, reply and decision and five parts of an *adhikaraṇa*
Vide: विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम् ।
निर्णयश्चेति पञ्चाङ्गं शास्त्रेऽधिकरणं स्मृतम् ॥ *Śabdakalpadruma* I. p. 37
It is also held that *adhikaraṇa* has ten components.
Vide: सङ्गतिर्विषयश्चैव संशयोत्थानकारणम् ।
संशयस्य प्रकारश्च तदर्था च विचारणा ॥
तस्यां फलफलित्वे च न्यायौ द्वौ पक्षयोर्द्वयो: ।
निर्णयस्तत्फलं चेति बाधान्यधिकृतौ दश ॥
Varadārya's *Adhikaraṇacintāmaṇi* on *Adhikaraṇasārāvali* (27) of Vedāntadeśika.

12. योऽसौ नारायण: परोऽव्यक्तात्प्रसिद्ध: परमात्मा सर्वात्मा आत्मानमनेकधा व्यूहावस्थित इति तन्न न निषिध्यते । Śaṃkara on *Br. S.* 2.2.21.39
यदपि तस्य भगवतोऽभिगमनादिलक्षणमाराधनमजस्रमनन्यचित्ततयाभिप्रेयते तदपि न प्रतिषिध्यते । Ibid.
Govindānanda, author of the *Ratnaprabhā* on Śaṅkara's *Brahmasūtrabhāṣya* on the above *sūtra* writes:
वेदाविरोध्यंशमङ्गीकृत्य वेदविरुद्धं जीवोत्पत्त्यंशं निराकर्तुमधिकरणमारभ्य इत्याह ।

VIII. The Pāñcarātra Āgama is not included under the subjects of study (*vidyāsthānas*). The subjects of study are enumerated to be fourteen[13] and eighteen in number.[14]

IX. *Kūrmapurāṇa* enumerates some *śāstras* as unacceptable since they preach against Vedic practises. The Pāñcarātra is one among them.[15]

a. The name *sātvata* is used to denote the Pāñcarātra system and the followers of the system. This word has a despisable sense like the word *ācārya* which means a low-born person.[16]

b. Those persons, who live on the income belonging to a temple as a means of livelihood and worship God for three years, are called Devalakas and they are condemned as unfit to participate in any ritual. The persons, who undergo initiation become Devalakas, if they do so mainly to earn their bread.[17]

c. *Nirmālya* is what is offered to the deity. It must not be used after it is removed from the deity. This practise of using it is despisable and condemned. The Pāñcarātrikas practise it and therefore this system is not authentic.[18]

d. There are gruesome practises undertaken by the Pāñcarātrikas for malevolent purposes, which are *vaśīkāra* (subjugation), *ākarṣaṇa, khadgasādhana, śatrumāraṇa* and others. These are not only despisable but also unworthy of inclusion in an Āgama like Pāñcarātra.

13. Vide: पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिता: ।
वेदा: स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥ *Yājñavalkyasmṛti* 1.3

14. Vide: अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तर: ।
धर्मशास्त्रं पुराणं च विद्या ह्येताश्चतुर्दश ।
आयुर्वेदो धनुर्वेदो गान्धर्वश्चेति ते त्रय: ।
अर्थशास्त्रं चतुर्थं च विद्या ह्यष्टादशैव ता: ॥ *VP.* 3.6-27, 28.

15. Vide: कापालं नाकुलं वामं भैरवं पूर्वपश्चिमम् ।
पञ्चरात्रं पाशुपतं तथान्यानि .... ॥ *Kūrmapurāṇa* 2.16.15

16. *Manusmṛti* 10.33, See the commentary of Medhātithi on ibid 10-22.23

17. Vide: देवकोशोपजीवी यस्स देवलक उच्यते ।
वृत्यर्थं पूजयेद्देवं त्रीणि वर्षाणि यो द्विज: ।
स वै देवलको नाम सर्वकर्मसु गर्हित: ॥ cited in the *Āgamaprāmāṇya* p. 8
The word *devalaka* is derived as देवं देवत्वं लातीति देवलक: ।
They are of two kinds: *Āhvāyaka* and *Kalpadevalaka.*
See *Āgamaprāmāṇya* pp. 8-9. cf. *Smṛticandrikā* II. p. 396

18. Vide: निवेदितं यद्द्रव्यं पुष्पं फलमथापि वा ।
तन्निर्माल्यमिति प्रोक्तं तत्प्रयत्नेन वर्जयेत् ॥ *SKS*-Śiva 5-48. 49

X. There are derogatory references in the Vaikhānasa texts like those of Bhṛgu, Atri, Marīci and Kāśyapa to the low nature of the Pañcarātra.

It is stated in Atri's *Samūrtārcanādhikaraṇa* that the system, on the basis of which, excavation, ploughing and others are done at the begining, that is, when the temple is begun to be constructed, must alone be used till installation is completed. Other systems should not be brought in and mixed up with the former.[19] It is further said that those who meddle with the Vaikhānasa system will go to hell.[20] The Vaikhānasa mode could be adopted in a temple where the Pañcarātra mode prevails. Vaikhānasa is said to be gentle and Pañcarātra is fierce.[21] The instruction of the ancients is that Vaikhānasa is the best.[22] The Vaikhānasa mode alone is to be adopted in temples situated in the villages. The Tāntrika (Pāñcarātrika) mode is to be adopted only in temples situated on the banks of rivers, top of hills or in an uninhabited place.[23]

The first objection is based on the practise prevailing in the Pañcarātra system to administer initiation for the women and Śūdras. If this is objected to unmindful of the liberal view of the Pāñcarātrikas, then it must be borne in mind that the *vaidika* commandments are too narrow, disqualifying a section of the society from having access to the worship of the deity. At the same time, it is found that the strict rules of Vedic practises are not free from loopholes in certain cases. Here Pañcasaṃskāra is meant to be administered to the women and Śūdras. The Vaikhānasa does not have it, but they do give a pregnant women milk into which the emblems of discus and conch made of a metal are dipped. This makes the child to be born a Vaiṣṇava by birth. This is not to be given to any women other than a Brahmin. The Pāñcarātra qualifies women and Śūdras who do not have investiture with the second thread (*upanayana*) to become a Vaiṣṇava. The word *lakṣaṇa* occurring in

19. Vide: *SA* 58.11 *V.K.* 77
20. Vide: Ibid. 58.11., 18-24.
21. सौम्यं वैखानसं प्रोक्तमाग्नेयं पाञ्चरात्रकम् । Ibid 58-5b
22. यद्वेदमन्त्रैः क्रियते तद्वैखानसमीरितम् ।
    तस्माद्वैखानसं श्रेष्ठमिति पूर्वजशासनम् ।
23. Vide: कारयेद्वैदिकेनैव ग्रामादिषु च वास्तुषु ।
    नदीतीरेऽद्रिशृङ्गे वान्यत्र वा निर्जनेवने ।
    पूजयेत्तान्त्रिकेणैव, ग्रामादौ न कदाचन ॥ Bhṛgu's *Kriyādhikāra* 1.17-021.

Mbh. Bhīṣma 56.39, 40 means marking. This feature is not Vedic in origin but its practise has sufficient Vedic authority.[24]

Pañcasaṃskāra is to be understood as a *dīkṣā* for women and Śūdras, and an initiation for others. This is necessary even for those who had *upanayana* and who have to perform some Vedic rites. This is also called *Yajñadīkṣā.*[25] The Vaiśyas and Kṣatriyas are not qualified to do sacrifice. They have to become Brahmins. For this, the special initiation (*dīkṣā*) is ordained.[26] Then they get eligibility. The worship of the deity is called *yāga*. The special *dīkṣā* is ordained for doing this purpose;[27] even for the Brahmins. The *Āpastambaśrautasūtra* lays down the rule for bringing the oblation by using different expressions while calling the intended person who belong to different castes.[28] This shows that not only the members of all the castes were allowed to prepare the oblation but also were required to take the oblation to the sacrificing priest when called up with the use of different expressions.

The hunters and artisans were allowed to perform the sacrifice.[29] The wheelwright is asked to ignite the holy fires.[30] Though some among these occupy the lower place in society, they were permitted to take an active part in the performance of the ritual. To achieve this, they were allowed to study

24. See *Śaṅkhacakrāṅkanādhikāra* in Vedāntadeśika's *Saccaritrarakṣā.*
25. Vide: मातुरग्रेऽधिजननं द्वितीयं मौञ्जिबन्धने ।
 तृतीयं यज्ञदीक्षायां द्विजस्य श्रुतिचोदनात् ॥ *Manusmṛti* 2.169
26. Vide: ब्राह्मणो वा एव जायते । यो दीक्षते ।
 तस्माद्राजन्यवैश्यावपि इत्यावेदयति । *Āpastambaśrautasūtra* 10.2.56
27. Vide: शृणु दीक्षां प्रवक्ष्यामि शिष्याणां भावितात्मनाम् ।
 देवाग्निगुरुपूजासु अधिकारो यथा भवेत् ॥ *JS.* 16.3.
28. हविष्कृदेहीति ब्राह्मणस्य, हविष्कृदागाहीति राजन्यस्य, हविष्कृदाद्रवेति वैश्यस्य हविष्कृदाधावेति शूद्रस्य ॥ *Āpastambaśrautasūtra* 1.19.9
29. Vide: निषादस्थपतिं याजयेत् । *Kātyāyanaśrautasūtra* 22.11.11
30. The wheelwright is permitted to have *upanayana* in the rainy season for studying the mantras. *Āpastambaśrautasūtra* 5.3.18.
 Cf. निषादरथकारयोराधानादग्निहोत्रं दर्शपूर्णमासं च नियम्येते । *Satyāṣāḍhaśrautasūtra* 3.1.
 Cf. स्थपतिनिषादस्स्याच्छब्दसामर्थ्यात् । लिङ्गदर्शनाच्च *Mīmāṃsāsūtra* 6.1.51, 52
 Cf. रथकारोऽग्नीनादधीत ।
 Agni used here is of the *laukika* kind.
 See *Bhaṭṭadīpikā* on Ibid.
 Cf. वास्तुमयं रौद्रं चरुं निर्वपेत् । एतया निषादस्थपतिं याजयेत् । तात्कालिकाचार्योपदेशादिना विद्यां संपाद्य धनिको निषादो रौद्रयागं कुर्यात् । *Jaiminīyanyāyamālā* on Ibid.

and repeat the mantras though they were not qualified for this purpose. Irrespective of the time of their composition, the sources from which the passages are cited above, it is clear that the Vedic ritualism is also liberal in applying the rules and so there is no meaning in condemning the Āgamas for the wide range of applying this principle of catholicity.

The second aspect of the objection raised against the Pāñcarātra is that the introduction of the Tāntrika mantras violate the validity of the Vedic mantras. The Śūdras and women, who are not qualified for Vedic study, have to be provided with mantras. It is ritualism that violates Vedism by allowing the wheelwright to have *upanayana* and study the Vedas. The Pāñcarātra Āgama does not violate the Vedic mandate.

Thirdly, Pañcasaṃskāra is administered to all so as to make them eligible to become devout Vaiṣṇavas and get the qualification for doing worship to the Lord. All the five parts of this sacrament are in favour of enabling those who receive this sacrament become aware that they are devotees of Viṣṇu. Marking the shoulder blades with heated symbols of conch and discus, wearing the *ūrdhvapuṇḍra,* learning the three esoteric mantras and doing worship to God are all the characteristics which become the marks for identifying a true devotee of Viṣṇu.

Fourthly, the Pāñcarātrikas are charged for having discarded the Sāvitrī mantra and having Viṣṇugāyatrī, Dvādaśākṣara and Aṣṭākṣara for the three *saṃdhyās.*[31] The deities to be worshipped then are Viṣṇu, Mahāviṣṇu and Sadāviṣṇu respectively. The three deities of the three esoteric mantras are Viṣṇu, Vāsudeva and Nārāyaṇa. Viṣṇu and Mahāviṣṇu represent the form of God with a concrete form (*sakala*) and Sadāviṣṇu is partless (*niṣkala*). The Sāvitrīmantra is the mantra of God Savitṛ, a Vedic deity. Identification of this deity is not conclusive. Savitṛ may be a deity or the sun or Viṣṇu. As protagonists of Vaiṣṇavism, the Pāñcarātrikas have sought to glorify Viṣṇu in the corporeal form of Viṣṇu, and Vāsudeva, a Pāñcarātra deity in form of Mahāviṣṇu, whom the devotees could visualise. The ultimate reality is Nārāyaṇa, identical with Sadāviṣṇu who has no form, as the *Jayākhyasaṃhitā* describes Him as *ānandalakṣaṇa* or having the characteristic of bliss. It is hard to do *japa* on Brahman and it is easy to meditate upon a deity with a form. It is but natural that three forms are assumed with three mantras one for each to be recited on the three occasions in a day. It is practicality that

31. see under 4 on page 47.

has brought about the evolution of the three mantras and three deities. This is not in violation of the Vedic mode but a practical application of the Vedic scheme to serve the fulfilment of peoples' yearnings.

Fifthly, though the worship of an idol is not traceable to the Vedas yet a concrete form is better suited to cater to the tastes of people for worship. Both the Vaikhānasa and Pāñcarātra Āgamas admit idol worship. The Vedic concept of worshipping God in fire is not lost sight of, but the worship in the idol is the best among mentally conceived form and doing *homa* in the fire.[32] Immanence and transcendence are two aspects of God's presence. The former is *Antaryāmin* while the latter is any of the four forms (*Para, Vyūha, Vibhava, Arcā*). With these two traits, God is present everywhere. Neither immanence nor transcendence could be denied as unreal. To admit one is not to reject the other's existence. It is to satisfy the devotee who wants to see Him with his eyes coming down from above and presenting Himself before the devotee so that he may be sure of his security.

In this context, it is necessary to note that the *arcā* form of God was popular in the epics and Purāṇas. The beautiful form of Viṣṇu is gloriously described in Tamil classics.[33] The *arcā* form is stated in the *Bhāgavata* to have been instituted at the beginning of the Tretāyuga.[34] The epic *Rāmāyaṇa*[35] uses the words *āyatana, devāgāra* and *sthāna*. It is not clear whether temples were built in those times. It is possible to treat such places as occupied by

32. मानसी होमपूजा च बेरपूजेति सा त्रिधा । Khilādhikāra
    ... बेरपूजा विशिष्यते । Kriyādhikāra
    Cf. प्रातिमं विग्रहं शश्वत् सर्वेषां श्रेयसे तु वै । *Paus S.* 36-414a
    See *Āgamakośa* III pp. 145, 146
    Cf. चक्षुषः प्रीतिकरणात् मनसो हृदयस्य च ।
    प्रीत्या सञ्जायते भक्तिर्भक्तस्य सुलभो हरिः ॥ *KA.* 1.12.
33. Vide: *Cilappatikāram* ch. 17
34. Vide: त्रेतादिषु हरेरर्चा क्रियायै कविभिः कृता । *Bh.* P. 7.14.39b
35. Vide: *Ram. Ayodhyā* - 2.6.4 for *āyatana*
    Ibid. 2.11.40 for *devagraha*
    Ibid. 3.12.17-21 for *sthāna*
    For a detailed treatment of this matter, see BBRAS. 23. p. 242

Gods. Idols are mentioned in the epic *Mahābhārata*[36] *Harivaṃśa* refers to temples and Pāñcarātra doctrines. Rukmiṇī propitiated goddess Indrāṇī in the temple.[37] The *Bhāgavata purāṇa* refers to the *arcā* form and its worship,[38] refers, also to Tāntrika initiation.[39] Śaṅkara's objection against admitting validity for the Pāñcarātra gained ground in course of time. Bhāskara, the exponent of *Aupādhikabhedābheda* did not offer arguments by way of criticism of this *adhikaraṇa*. His treatment is almost similar to that given by Śaṅkara.

It is of interest to note that a famous Naiyāyika Jayantabhaṭṭa of Kashmir should touch upon this topic. He (c. 856-902) takes up this matter in his *Nyāyamañjarī*. It is better to note this aspect of Pāñcarātra validity as treated by this author, leaving the other aspects for treatment at a later stage. Jayantabhaṭṭa writes that Kṛṣṇadvaipāyana and others, who are the foremost of learned in the Vedas had agreed to admit validity of the systems of Śaivism and others. The same Kṛṣṇadvaipāyana dealt with validity of the Pāñcarātra system also. In fact, there is nothing in the Pāñcarātra that may vitiate its validity.[40]

The *Nyāyamañjarī* has a gloss called *Nyāyamañjarīgranthibhaṅga* by Cakradhara, son of Śaṅkara. This commentator must have flourished in Kashmir. He does not refer to the *Nyāyabhūṣaṇa*; *Tātparyaṭīkā* of Vācaspatimiśra or any writer after Jayanta. While commenting on the passage from the *Nyāyamañjarī* noted above, Cakradhara remarks that Pāñcarātra is admitted to have the Veda as its source by the eminent recluse Bhagavān Puṣkarākṣa,

36. Vide: देवताप्रतिमा चैव कम्पन्ति च हसन्ति च ।
वमन्ति रुधिरं चास्यैः खिद्यन्ति प्रपतन्ति च ॥ *Mbh.* 6.2.26
Here *devatā* must be taken as *pratimā*, that is in the form of an image or idol. See also Ibid 12.342-359
37. *Harivaṃśa* 2.59.33, 34.
38. *Bh. P* 10.53.44-50; 84, 11, 53, 39, 49; 10.79; 12-15
39. Ibid. 11.4. 47-55; 11.11.37; 11.27
40. Vide: ये च वेदविदामग्र्याः कृष्णद्वैपायनादयः ।
प्रमाणमनुमन्यन्ते तेऽपि शैवादिदर्शनम् ॥
पाञ्चरात्रेऽपि तेनैव प्रामाण्यमुपवर्णितम् ।
अप्रामाण्यनिमित्तं हि नास्ति तत्रापि किञ्चन॥ *Nyāyamañjarī* I- p. 242

who wrote a gloss on Bādarāyaṇa's *sūtra* in the fourth Jñānakāṇḍa.[41] The commentator states that the *sūtra* विज्ञानादिभावे वा तदप्रतिषेधः । (*Br. Sū.* 2.2.44) indicates that Bādarāyaṇa desired to agree for the admission of the Pāñcarātra.[42] He quotes the sense of this *sūtra* as found in the gloss of Puṣkarākṣa. A cognition becomes invalid (*apramāṇa*) when that does not give rise to the knowledge, or becomes the basis for doubt or becomes the cause for erroneous knowledge. The Pāñcarātra and others do not have any of these causes. The word *vijñānādibhāva* means that there is no invalidity in the form of non-rise of knowledge since knowledge (*vijñāna*) is produced from them (*vyūha* deities of the Pāñcarātra). The word *ādi* in *vijñānādi* sets aside doubt and error. The word *vā* means that there is no room here for another point. Therefore, the word *tadpratiṣedha* means that there is no opposition to (its) validity.

Cakradhara adds that *jñāna* is a synonym for the word *vidyā*. Pañcarātra and others have the same status like the Veda and so are valid like the Veda.

The earliest writer to refuse Śaṅkara's objection against the Pañcarātra tradition is Yāmunācārya (1000 A.D.). His *Āgamaprāmāṇya* demonstrates ably the validity of the Pāñcarātra.

If the *sūtra-Utpattyasambhavāt* means that Pañcarātra is invalid, as the soul Saṃkarsaṇa is said to have been born of Vāsudeva, then this interpretation must be rejected, since such a statement is not found in any of the Pañcarātra texts. Manifestation of God is stated here and the word *jīva* is used for practical purposes namely, the Brahmins, Kṣatriyas, Vaiśyas and Śūdras shall worship Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha respectively.

41. Cakradhara writes: विद्वद्भिः परिव्राजकवरैरपि तदादरकरणात् तुर्ये च ज्ञानकाण्डे भगवद्बादरायणसूत्रवृत्तिकृता भगवत्पुष्कराक्षेण परिव्राजकवरेण पाञ्चरात्रादेर्वेदमूलत्वमङ्गीकृतम् । P. 112

It is not clear what the commentator means by चतुर्थे च ज्ञानकाण्डे There are three sections (*kāṇḍa*) in the Vedas, namely, Karmakāṇḍa, Jñānakāṇḍa and Saṃkarṣakāṇḍa. What does *turya*, the fourth, Jñānakāṇḍa mean?

42. The following *sūtras* of Bādarāyaṇa make clear that the soul is not born but gets into physical bodies for experiencing the fruits of the deeds done before. That the people in the world use expressions 'like the child is born' must be explained according to the *Brahmasūtra* चराचरव्यपाश्रयस्तु स्याद्व्यपदेशो भाक्तस्तद्भावभावितत्वात्। 2.3.16. The birth of the individual soul from Brahman is rejected by Bādarāyaṇa in the *sūtra* नात्माश्रुतेर्नित्यत्वाच्च ताभ्यः। 2.3.17

Besides, the words *jīva*, *manas* and *ahaṃkāra* do not mean self, mind and ego as such but the personal deities who superintend them. Words like birth denote the acquisition of various[43] bodies.

The explanation given above applies to the next *sūtra* न च कर्तुः करणम् । (*Br. Sū.* 2.2.43), since the mind, an instrument is not stated anywhere as rising from the agent Saṃkarṣaṇa. On the other hand, the *Muṇḍaka Upaniṣad* states that from Him (Brahman), are produced breath, mind and all sense organs.

Taking the *sūtra* विज्ञानादिभावे वा तदप्रतिषेधः । 2.2.44, Yāmuna writes that because of *vā* in this *sūtra*, the case (prima facie) is reversed. Yāmuna takes the word *vijñānādi* as a *dvandva* compound, *vijñānaṃca ādi ceti*, that is knowledge and beginning from the first cause. *Vijñāna* means Brahman, *ādi* means *origin*. The *sūtra* then means that they (*vyūha* deities) are Brahman, origination (*utpatti*) is not contradicted. Vāsudeva, the supreme soul, who is of unlimited power, enters through His astounding power (*māyā*) into them and thus the causal relation gets justified between Vāsudeva and others.

An alternative explanation is then offered by Yāmuna. The word *vijñānādi* is the ground for validity and the denial of validity to Pañcarātra is not justified. Here the word *vijñānādi* is taken as *tatpuruṣa* compound. By supplying the word *pāñcarātrasya*, the passage would mean that the Pāñcarātra is the cause for valid knowledge Then, repetition (*anuvāda*), doubt (*saṃśaya*) and non-rise of cognition (*jñanānutpatti*) which give rise to invalidity are not present in the Pañcarātra, since Bhagavān is the speaker.[44] There is then no room for invalidity of the Pañcarātra.

A third explanation is offered by Yāmuna to the *sūtra*. Valid knowledge is based upon the direct cognition of God in whom error and deceit do not exist, as He is the source of valid knowledge. Here the word *vijñānādi* is taken as *bahuvrīhi* compound. The word *tadapratiṣedha* means that there is no contradiction to the rise of valid knowledge.

In the *Āgamaprāmāṇya* and Cakradhara's *Nyāyamañjarīgranthibhaṅga*, it is mentioned that *vā* in the *Brahmasūtra* (2.2.44) stands for the reversal of the position contained in the two previous *sūtras* (2.2.42, 43). This means that

43. Vide: एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च । *Mu.Up.* (2.1.3)
44. While non-rise of knowledge, doubt and error give rise to invalidity according to Puṣkarākṣa; according to Yāmuna repetition, doubt and error lead to invalidity. Did Yāmuna visit Kashmir and ascertained the solution of the problem of Pañcarātra validity from the scholars of Kashmir?

the *sūtras* (2.2.42, 43) contain the prima facie questioning Pañcarātra validity and the *sūtras* (2.2.44, 45) convey the *Siddhānta*, that is, establishing Pañcarātra's validity. The *utpattyasambhavādhikaraṇa* is not alone having this devision of the sūtras containing the prima facie and *Siddhānta*. There are atleast three more sections where this division is introduced.[45]

In his *Śrībhāṣya*, Rāmānuja answers these objections raised by Śaṅkara. At the beginning of the second *pāda* of the second chapter of the *Brahmasūtras*, he writes that this *pāda* rejects the views of other schools of thought in order to protect his (Bādarāyaṇa's) own system.[46] The system of Kapila, Vaiśeṣikas, the four schools of Buddhism, Jains and Pāsupatas are treated and rejected. Finally, the school of the Pāñcarātra is taken up for treatment.

Śaṅkara takes objection to the statement of the Pāñcarātra that the soul named Saṃkarasaṇa is born from Vāsudeva, the supreme cause and *Para Brahman*. Rāmānuja holds that the similar objection is there in the statement that intellect or mind *(buddhi)* called Pradyumna arises from Saṃkarṣaṇa, and then ego *(ahaṃkāra)* called Aniruddha from him (Pradyumna). The production of the soul is approved by the Vedas which deny birth and death to the soul. While commenting on the second *sūtra*, Rāmānuja cites the passage which speaks of the birth of the mind called Pradyumna from Saṃkarṣaṇa and rejects it by drawing attention to the passage in the *Muṇḍaka Upaniṣad* (2.1.3.) which mentions the rise of *prāṇa*, mind and all senses from the Supreme Brahman. The statement of the Pāñcarātrikas referred to here is opposed to the Vedic passage. Mind and ego are simply the instruments or organs (*karaṇas*).

While giving the *Siddhānta*, Rāmānuja says that if the three deities of Vyūha, namely Saṃkarṣaṇa, Pradyumna and Aniruddha are treated as Parabrahman, the *śāstras* namely Pañcarātra's validity cannot be questioned. The Pāñcarātrikas hold that the Supreme Brahman Vāsudeva divides Himself out of His own desire so that those who are devoted to Him shall resort to Him. The objection to the Pañcarātra's validity is raised by those who do not know this. The *Śāttvatasaṃhitā* is Pañcarātra's *Brahmopaniṣad* for the

45. *Jñādhikaraṇa Br.Sū.* 2.3.19-32;
Sambandhādhikaraṇa Ibid. 3.3.20-22;
Sāṁparāyādhikaraṇa Ibid. 3.3.27-31;

46. Vide: उक्तं जगज्जन्मादिकरणं परं ब्रह्मेति । तत्र परैरुद्भाविताश्च दोषा: परिहृता: । इदानीं स्वपक्षरक्षणाय परपक्षा: प्रतिषिध्यन्ते । *S.B.* on 2.2.1.

Brāhmins who worship Sat, Brahman and Vāsudeva.[47] The Supreme Brahman has a body made of full *ṣāḍguṇya.*[48] He divides Himself into *sūkṣma, vyūha* and *vibhava. Sūkṣma* means *Para,* transcendental; *Vyūha* is the division into Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha. He is attained by the devotees according to their equipment by doing such deeds knowing fully what they do. Rāmānuja cites a passage in support of his contention,

विभवार्चनाद् व्यूहं प्राप्य व्यूहार्चनात् परं ब्रह्म वासुदेवाख्यं सूक्ष्मं प्राप्यते ।

After explaining the meaning of *vibhava* and *vyūha,* he writes that Vāsudeva is Supreme Brahman having a body made up of only six qualities. He cites passage from the *Pauṣkarasaṃhitā* in support of this:

यस्मात् सम्यक् परं ब्रह्म वासुदेवाख्यमव्ययम् ।
अस्मादवाप्यते शास्त्रात् ज्ञानपूर्वेण कर्मणा ॥ *Pauṣ. S.* 38-29b-30a

Since Saṃkarṣaṇa and others too take a form of their choice, validity of Pañcarātra cannot be questioned. It is therefore not incorrect to hold that Saṃkarṣaṇa, Pradyumna and Aniruddha superintend the soul, mind and ego and so are mentioned with their names soul and others. For instance, Brahman is mentioned through the words *ākāśa, prāṇa* and others.

While interpreting the sūtra *vipratiṣedhācca* (2.2.45), Rāmānuja observes the origination of the self is contradicted in the Pañcarātra system; and he cites a passage from the *Paramasaṃhitā.*

अचेतना परार्था च नित्यं सततविक्रिया ।
त्रिगुणा कर्मिणां क्षेत्रं प्रकृतं रूपमुच्यते ।
व्याप्तिरूपेण सम्बन्धस्तस्याश्च पुरुषस्य च ।
स ह्यनादिरनन्तश्च परमार्थेन निश्चितः ॥

Matter is inert, is for others, eternal and ever undergoing change. It is of three qualities (*sattva, rajas* and *tamas*) It is the body (or form) of those who commit deeds. The relationship between that and self is one of pervasion. He (self) is without beginning and end and this is really settled. Reference to birth and death for the soul is made in the world and Veda but that is rejected in the Pañcarātra system. This is made clear in the *Śrībhāṣya* on *Br. Sū.* 2.3.18.[49]

47. See *Śrībhāṣya* on 2.3.18
48. See *Śrībhāṣya* on 2.2.45.
49. Ibid on 2.2.45

Rāmānuja takes up then the episode connected with Śāṇḍilya. If Śāṇḍilya's statement is opposed to the Veda, then, it must be said that this objection is brought in by those who have only implicit faith in the Vedas but have not understood the Vedas and the supplements of the Vedas. Rāmānuja cites two instances which contradict each other in their sense and shows how this contradiction is to be resolved. This proves that greatmen of the Veda is not contradicted by Śāṇḍilya's statement. The first passage cited here is:

प्रात: प्रातरनृतं ते वदन्ति पुरोदयाज्जुह्वति येऽग्निहोत्रम् । *Aitareyabrāhmaṇa* 3.6

Those who do *Agnihotra* before sunrise utter falsehood every early morning. This contradiction between doing *Agnihotra* and uttering falsehood is to be resolved by taking the passage to mean that performance of *homa* before sunrise is condemned and doing *homa* after sunrise is praised. The second instance is

ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमाथर्वणं चतुर्थमितिहासपुराणं पञ्चमम् ।
सोऽहं भगवो मन्त्रवेदितास्मि नात्मवित् ॥

"O pious men, I have studied *Ṛk*, *Yajus*, *Sāman* and *Atharva*veda, Purāṇas and *Itihāsas*[50] but I do not know the self though I know the mantras (i.e. the Vedas)."

This is to glorify *Bhūman Vidyā*[51] suggesting that he had not got it from other sources. The same principle is to be applied to Śāṇḍilya's statement. The Lord[52] took the essence of what is treated in the Vedānta and condensed

50. *Itihāsa* = epic.
Vide: इति हेत्यव्ययं पारम्पर्योपदेशाभिधायि ।
तस्यासनं आस: अवस्थानमेतेष्विति इतिहासा: पुरावृत्तानि ।
[Cf.] धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् ।
पूर्ववृत्तकथायुक्तमितिहासं प्रचक्षते ॥

51. See *S.B.* on 1.3.7, 8
Here the Supreme self is called Bhūman. The *Ch.Up.* 7.24 states where one sees nothing, hears nothing else, knows nothing etc. that is Brahman. The word *bhūman* speaks of the abundance of pleasure possessed by Him.
Sage Nārada who desired to get the knowledge of the self, was instructed that by a *prāṇa* which may be said to represent that Bhūman. Finally it is said that Bhūman does not denote the individual soul but Brahman. Nārada wants to know how he can know the nature of self. All others are at first stated and proved to be lower than Brahman. Similarly, here Śāṇḍilya states that he got the knowledge of reality through Pañcarātra. This is not to deny the work of the Vedas. Śāṇḍilya's inability is like that of Nārada's.

it out of His compassion for the devotees.[52] The Lord found the four Vedas containing many recensions and hard to understand for all Gods and humans and Himself compiled Pañcarātra which conveys the correct import of the Vedas.

Sāṃkhya and Yoga form a group, the Vedas and Āraṇyaka fall into another group. They are in each group constituents mutually related but Pañcarātra is only one (distinct) system. That is the twenty-five *tattvas* treated in the Sāṃkhya, and *Yama, Niyama* and others in the Yoga. The deeds dealt with in the Vedas are of the nature of Brahman. Yoga lays down the method of worshipping Brahman, Brāhmaṇas show the method of worship and Āraṇyakas show the nature of Brahman. This is made clear by Brahman, Nārāyaṇa Himself in the Pāñcarātra system. The Vedānta system sets aside the *tattvas* as taught in the Sāṃkhya system but not their nature. The Yoga and Pāśupata system admit God as only the instrumental cause. This is opposed to the established status of the high and low and therefore is set aside being external in practise to the Vedic teaching but the real nature of Yoga or of Paśupati is not set aside. Therefore it is said: Sāṃkhya, Yoga, Pāñcarātra, Vedas and Pāśupata shall not be condemned using arguments,

52. Vide: इदं शतसहस्राद्धि भारताख्यानविस्तरात् ।
आमथ्य मतिमन्थेन दध्नो घृतमिवोद्धृतम् ॥
नवनीतं यथा दध्नो द्विपदो ब्राह्मणो यथा ।
आरण्यकं च वेदेभ्य ओषधीभ्यो यथामृतम् ॥ *Mbh. Śānti* 331.2-3
इदं महोपनिषदं चतुर्वेदसमन्वितम् ।
सांख्ययोगकृतान्तेन पञ्चरात्रानुशब्दितम् । —*Ibid.* 326.100
इदं श्रेय इदं ब्रह्म इदं हितमनुत्तमम् ।
ऋग्यजुस्सामभिर्जुष्टमथर्वाङ्गिरसैस्तथा ॥
भविष्यति प्रमाणं वै एतदेवानुशासनम् ॥ —*Ibid.* 348.38-63.

The Lord churned with the stick of intellect as it were the Bhārata containing a lakh of verses and brought forth Pañcarātra like butter from curds like the Brāhmins among human beings, the Āraṇyakas from the Vedas and nectar from medicinal herbs. This is a great Upaniṣad having the four Vedas containing the conclusions (*Kṛtānta* or *siddānta*) of Sāṃkhya and Yoga. This is ultimate good, is Brahman, is benefit of unsurpassed excellence and nourished by the *Ṛk, Yajus, Sāman* and *Atharvāṅgiras.* Sāṃkhya stands for *Jñāna* and *Yoga* for *Karma.*

as they are *pramāṇas* in themselves. Bādarāyaṇa, who is Vyāsa[53] himself, composed the *sūtras* which convey the principles of Nyāya according to the Vedānta, wrote *Bhāratasaṃhitā* containing one lakh of verses. He raises an issue in the *Jñānakāṇḍa* of *Mokṣadharmaparvan*, in the *Śāntiparvan* thus: whether he is a householder, Vedic student (*brahmacārī*),[54] *Vānaprastha* or *Bhikṣu*,[55] which deity shall be worshipped if he desires to achieve fulfilment? To this, he replies by analysing the Pañcarātra principles. How could Bādarāyaṇa, the foremost among those who know the Vedas and who depicts the rise of Pāñcarātrikas; talk of invalidity for the *Sāttvata* system which shows the method of worship of Vāsudeva, the Supreme Brahman.

To the point as to whether Sāṃkhya, Yoga, Pañcarātra, Vedas and Pāśupata deal only with one reality (*tattva*) or have treatment for realities distinct from one another, Rāmānuja questions whether only one and the same reality is treated. If it is one and the same, what is that *tattva*? If they deal with separate realities, and a single *pramāṇa* is admitted, then there would be mutually contradictory conclusions drawn from that. Bādarāyaṇa, solves this by showing that Kapila, Hiraṇyagarbha and Paśupati are the authors of the Sāṃkhya, Yoga and Pāśupata. Avāntaratapas[56] is said to have revealed the Vedas. Thus the Vedas are impersonal. Nārāyaṇa Himself is the speaker of the Pañcarātra. Matter, soul, Paśupati have real existence only by being of the nature of Nārāyaṇa. That Nārāyaṇa is the basis of all.

Kapila and others do not speak anything beyond the contextual topic, while the Sāṃkhya system speaks only of the distinction in the nature

53. Vyāsa was the son of sage Parāśara. He got this name because, he classified the Vedas into definite parts.

Vide: विव्यास वेदान् यस्मात् स वेदव्यास इति स्मृतः । *Mbh. Ādi.* 64.130

His real names are Bādarāyaṇa and Kṛṣṇadvaipāyana. He was born in Badarikāśrama and so his name is Bādarāyaṇa. He was born in an island and hence was called Dvaipāyana. Kṛṣṇa is prefixed to this word, as he was dark in complexion.

Advaitins keep the two: Vyāsa and Bādarāyaṇa distinct from each other, but Vācaspatimiśra admits their one-ness at the beginning of *Bhāmatī*, the commentary on Śaṅkara's *Brahmasūtrabhāṣya*.

Vide: ब्रह्मसूत्रकृते वेदव्यासाय परवेधसे ।
ज्ञानशक्त्यवताराय नमो भगवतो हरेः ॥

54. Brahmācārin: one who spends his time studying the Vedas.
55. Bhikṣu: a recluse, *samnyāsin*.
56. Avāntaratapas is also called as Apāntaratapas. He was the son of Viṣṇu's speech. He classified the Vedas. *Ahs.* 11.53b, 57b-59a.

between matter and ordinary self and the Yoga system speaks of the eight limbs of Yoga and of God who is to be meditated upon and who is free from the defect of *kleśa, karma* etc. There is no scope for speaking of God as the material cause. It does not follow from this that the exponents of those systems did not like to admit God as the material cause, since elsewhere in the same epic where there are dialogues between Kapila and Āsuri and between Brahmā and Rudra, God is stated to be the material cause by Kapila and Hiraṇyagarbha. As this point is laid emphasis upon, Sāṃkhya and Yoga could not be disregarded, chiefly because they are helpful for Vedānta.[57]

Rāmānuja does not take up all the aspects in Śaṅkara's objection for criticism. Sudarśanasūri does it. The word *tat* (that) in *tadapratiṣedhaḥ* occurring in the *sūtra* 2.2.44 is interpreted as Pañcaratra system which the author of the *sūtra* has in mind, *apratiṣedhaḥ* means 'not contradicted'. That means the Pāñcarātra system is not to be contradicted. It must be held that there is no absolute difference among the four divisions (*vyūha*), because each one has a form, a situation and a particular work. If it be asked what is the cause for the distinction in the work done by these, all having the six qualities in full, God's independence is the answer. The ever-omniscient God attends to creation and destruction only at particular times which he chooses independently. The answer to the four *vyūha* duties is similar to this. No objection could be brought in here arguing that the entire world is represented by this division because the individual souls, who are subjected to their *karman* could not be treated to have become the division (*vyūha*). If *vyūha* means the portion of the Lord, then the division need not be four. If it means the particular part that is particularised by a specific deed, then four divisions will have to be admitted. That the *vyūha* deities have the six qualities is against the Śāstraic tradition, then it must be said that a *quality (guṇa)* is not admitted in any *śāstra*, as having that quality. If there is grammatical coordination (*sāmānādhikaraṇya*)[58] between the words *jñāna* and others and the words Vāsudeva and others, there is nothing wrong in this. There are statements in the Vedas such as यः सर्वज्ञः सर्ववित्। *M. Up.* 1.1.9 or सत्यं ज्ञानमनन्तं ब्रह्म। *T.Up.* 1.2.1.

57. *SB.* on 2.2.42.
58. Words that are used as having the same gender, number and cases have *sāmānādhikaraṇya.*

Sudarśanasūri, the commentator on the *Śrībhāṣya* speaks of the prevalence of this during the period when deserving people live and its disappearance at a different time. Hence the sense of the Pāñcarātra is eternal like that of the Vedas and it has also no beginning. The commentator speaks, following the development of the Pāñcarātra as treated in the *Mahābhārata,* as having the same purport as the *Ekāntidharma* and reproduces several passages which describe the sacrifice done by Uparicara Vasu and Nārada's visit to Śvetadvīpa. He cites passages from the *Varāhapurāṇa* to establish the validity of the Pāñcarātra and its difference from the Pāśupata and other systems.

How could the Pāñcarātra be treated as fully non-contradictory to the Vedas as some of the *dharmas* taught in the three Vedas are enjoined to be given up? The commentator rejoins by declaring that the Pāñcarātra is not contrary to the Vedas, as it follows the *dharmas* treated in the three Vedas and some particular *dharmas* of the three Vedas are dropped. The *Ekāyanaśākhā* has a particular Kalpasūtra and so it is Veda on the strength of the statement in the *Mahābhārata*:[59]

यं वाकेष्वनुवाकेषु निषत्सूपनिषत्सु च ।
गृणन्ति सत्यधर्माण: सत्यं सत्येषु सामसु ॥

The commentator cites a passage from the *Śrīkālottara*,[60] a Pāñcarātrāgama to show that the Ekāyana is Veda. Similarly, passages are taken from the Vedas and the *Viṣṇupurāṇa.*

According to Sudarśanasūri, final release is to be attained through direct visualisation of Brahman according to Pāñcarātra and through the discriminative knowledge obtained through the study of the *śāstras.* The Supreme soul is not admitted as the material cause in the Pāñcarātra system. Thus these two are the features that distinguishe Pāñcarātra from the Vedas. Vyāsa does not speak of later day scholars and their opinions.

The *Mahābhārata* speaks highly of the Sāṃkhya system but any departure from the Vedic tradition must be answered and justified according to that system. Vyāsa does not offer his conclusion.

In this context, it is worthwhile to refer to the views of other Vedānta schools. Śaṅkara agrees to admit validity of the Pāñcarātra partially. Bhāskara

59. Cited by Sudarśanaśuri on *ŚB.* 2.2.42.

60. Vide: ऋग्वेदं पूर्वदिग्भागे यजुर्वेदं तु दक्षिणे ।
पश्चिमे सामवेदं स्यादाथर्वं चोत्तरे भवेत् ॥
एकायनीयशाखेयं यत्नात् सर्वासु दिक्षु च ।

too holds the same view. Mādhva (c. 1200 A.D.) the follower of the Dvaita school, treats this Adhikaraṇa *utpattyasambhavāt* as denouncing the rise of the world from Śakti, Devī, Tripurā Bhairavī or even Śiva. Since Viṣṇu is stated in the Vedas, Viṣṇu's position cannot be contradicted. Nimbārka, the exponent of the *Svābhāvikabhedābheda* take this Adhikaraṇa as refuting the system of the Śāktas. However, Keśavabhaṭṭa, the sub-commentator of Nimbārka's *Brahmasūtrabhāṣya* maintains the Viśiṣṭādvaitic interpretation in his *Kaustubhaprabhā.* Vallabha, the exponent of the Śuddhādvaita Vedānta is opposed to only the mention of the soul Saṃkarṣaṇa rising from Vāsudeva and holds that Pāñcarātra is otherwise valid.

That an objection to the Pāñcarātra's validity could be on the ground that it is not included in the list of the subjects of study is no argument for the passage in the *Yājñavalkyasmṛti* as it does not exhaust the list of subjects. Another list which mentions Āyurveda, Dhanurveda, Gāndharvaveda and Arthaśāstra which the *smṛti* does not include is also available. Hence non-inclusion of the Pañcarātra in the list of subjects, does not declare it to be invalid.

The statement in the *Kūrmapurāṇa* is held to reject the Pāñcarātra validity, but this must be interpreted as going against God's statement that Śruti and Smṛti are his commandments.[61] The law books and Upabrāhmaṇas like Purāṇas are also valid like the Vedas. *Kūrmapurāṇa* is also an Upabrāhmaṇa. When its statement clashes against the Vedic statements, the former shall be given up as invalid. The Pāñcarātra is revealed by God and so shall be treated only as valid.

The word *sāttvata*[62] refers to a Vaiśya tribe but became elevated by the birth of Kṛṣṇa in it. It lost its pejorative sense. The word is derived in more than one way, and then is established that the word has an admirable sense. Similarly, the word Ācārya does not denote a low-born man but has the conventional sense of teacher.

61. श्रुतिस्मृती ममैवाज्ञा । *Viṣṇudharma* 6.31

62. Three derivations are offered:

1. सत् सत्त्वं ब्रह्म तद्वन्तः सात्त्वताः ।

सात्त्विका ब्रह्मविदस्तेषामिदं कर्म शास्त्रं वा सात्त्वतं तत्कुर्वाणा आचक्षाणा वा सात्त्विकाः ॥

2. सातयति (सुखयति) आश्रितान् ।

3. सात् (परमात्मा) स एतेषामस्तीति वा सात्वताः । सात्वन्तो वा महाभागवताः । Parāśarabhaṭṭa's Commentary on *Viṣṇusahasranāma Śl.* 54

Whatever be the sense of the word Devalaka, it must mean the really devoted priest of the Pāñcarātra. Use of *nirmālya*[63] is a despisable act and so Pāñcarātra which recommends its use must be condemned but this rule applies to those who are not devoted to Viṣṇu. Using the flowers and others that adorned Viṣṇu is commended for use.[63a]

If it is held that gruesome practices like *Ākarṣaṇa, Khaḍgasādhana* and others are enjoined in the Pāñcarātra declaring its invalidity, then it must be said that such practices are recommended for self-defence. The Vedas too are not free from the treatment of such practices.[64] It is certain that they are enjoined in the Vedas, since the persons observing such expiatory rites are believed to become free from the sin of practising them.[65] Practise of malevolent sorcery[66] (*abhicāra*), slaying[67] and enchanting etc. are recommended in the Vedas. As the Vedas, particularly the *Atharvaveda,* contain mention of these practises, it is needless to trace them to the primitive society.

Nyāsa consists in placing the fingers on particular spots of an object or idol into which power is to be infused. Such a practise cannot be condemned, as it is enjoined in the Vedic texts also.[68] Similarly, drawing the *maṇḍalas,* which are geometric in design, is to be done with coloured powders. This practise also could be traced to the Vedic texts.[69] Same is the case with *mudrās,* which are hand gestures using the fingers. The Vedic texts too deal with them.[70]

63. *Nirmālya* must not be taken.
    Vide: निवेदितं यद्द्रव्यं पुष्पं फलमथापि वा ।
    तन्निर्माल्यमिति प्रोक्तं तत्प्रयत्नेन वर्जयेत् ॥ *SkS.* Śiva - 5.48, 49

63a. This does not apply to the *nirmālya* of Viṣṇu
    Vide: विष्णोर्निवेदितं शुद्धं मुनिभिर्भोग्यमुच्यते ।
    अन्यन्निवेद्यं निर्माल्यं भुक्त्वा चान्द्रायणं चरेत् ॥ cited in *SR.* p. 82

64. *Ś Br.* 3.9.1.7; *RV.* 10.127.1.
65. *Āpastamba Dharmasūtras* 1.9.26, 27
66. Vide: खद् पद् च्छिन्दी, भिन्धी कद् इति वाच: क्रूराणि । *VA.* 4.27
67. *RV.* 7.104; 10.145.
68. *Ś Br.* 7.5.2.18; *Aitareya Āraṇyaka* 3.2.1.2.
69. *Ś Br.* 1.1.18; 6.1.1.6;
    Kauśikasūtra 4.6.21
    The lotus - like drawings of *cakras* are described in *A.V.* 10.2.32, 34.
70. *Ś Br.* 3.1.3.25

That the Vaikhānasa texts question the authority of the Pāñcarātra is no argument for denying validity for Pāñcarātra. It must be understood that derogatory passages had crept into the Vaikhānasa texts after the Pāñcarātra became popular and hence the *Ratnatraya* and the main texts of Pāñcarātra which have been composed earlier do not contain any such expression of insult directed against the Vaikhānasa. Later Pāñcarātra texts do have such expressions against the Vaikhānasa. Of course, the practises laid down according to the two Āgamas should not be mixed up.[71]

When the attack against Pāñcarātra was incorporated in the Vaikhānasa texts, the followers of the Pāñcarātra did not display hatred or rivalry but began to denigrate the Vaikhānasa form of worship. However, this was a later development. The *Sāttvata, Pauṣkara* and *Jayākhyasaṃhitās* do not contain even a single statement against the Vaikhānasa tradition, but later Saṃhitās do contain such derogatory statements.

The *Kālottarāgama* states that the system, which is adopted for building the temple and worshipping the deity there by the followers of a particular school, must not be given up and one should not take to another *śāstra* (*Āgama*).[72] Women, person who do not have *upanayana* and Vaikhānasas should not touch the idols installed according to the Pāñcarātra mode. If they do, bath shall be given to the idol and *Śāntihoma* and others are to be performed.[73] If the idol, which is worshipped by the Pāñcarātra rules, is touched by Vaikhānasas, it must be given bath with milk and worshipped according to the Pāñcarātra mode and re-consecration is to be done.[74] Vaikhānasa and Śaiva are non-Vedic. If the worship is being done following the Vaikhānasa or Śaiva mode, the idol must be installed according to the Pāñcarātra.[75] The rules laid down by Bhārgava (descendent of Bhṛgu) are for the sake of *Pratilomas*. It is further said in the *Viṣvaksena saṃhitā* that the *Sāttvata* system will bring happiness to all, while the Śaiva will bring destruction to all and the Vaikhānasa will lead to evil ends. All will certainly get destroyed by the rage of both the deities when installed in the wrong place and installed by unworthy persons.[76]

71. *Viṣ.* 39.285b.
72. cited in *PR.* (*Pāñcarātrarakṣā* of Vedāntadeśika), p. 100
73. 15.19.135b, 136.
74. *Pāram. S.* 19.373, 374
75. *Viṣ. S.* 39.279, 280.
76. Ibid. 39.302, 303.

Taking a liberal view on this mutual bickering of both the schools, it may be said that the basis for this charge could have been self-defence. To achieve this, each threw mud on the other, as if the stain or shortcoming, if any, must be on the other side only and glorified its own side.

Vide: न हि निन्दा निन्द्यं निन्दितुं प्रवर्तते,
अपि तु प्रशस्यं प्रशंसितुमिति ।

Such indulgence in mutual accusations is also found in the Vedas. The *Aitareya Āraṇyaka* (2.3.6.8) contains the following passage:

ऋग्गाथा कुम्ब्या तन्मितं यजुर्निगदो वृथा वाक् तदमितम् ।
सामाथो कश्चन गेष्ण: सस्वर ओमिति सत्यं नेत्यनृतम् ॥

The sense of this passage is as follows:

अग्निमीळे पुरोहितम् । *RV.* 1.1.1. This is a *ṛk.*

प्रात: प्रातरनृतं ते वदन्ति । (*Aitareya Brāhmaṇa* (5.31:6a)

This is an utterance (*gāthā*). There is a passage technically called *kumbyā* which takes the form of giving instruction for good conduct.

Vide: आचारशिक्षारूपा कुम्ब्या । (Sāyaṇa on Ibid)

This is illustrated by the following passage

ब्रह्मचार्यस्यापोशानकर्म कुरु मा सुषुप्था: । *CS.P.Br.* 11.5.4.5

The *ṛk* cited above is of a general nature. The *gāthā* and *kumbyā* given above are treated as particular *ṛks.* All the three are mutual and are of a definite length and so are held to be within limits (*mita*).

इषे त्वोर्जेत्वा वायव: स्थ (*TS.* 1.1.1.1) is a *yajus,* passage from the *Yajurveda.*

अग्ने महाँ असि ब्राह्मण भारत । (Ibid. 2.5-9-11).

This is *nigada* which is of the nature of addressing another. There are *arthavādas* (eulogistic passages) which are referred to here as purposeless speech (*vṛthā vāk*).

Vide: येऽर्थवादा या च राजसभायां परिहासादिरूपेणोच्यते सा सर्वा वृथा वाक् । *Ait. Br.* 3.5.31

The Yajus, Nigada and Vṛthāvāk constitute together one whole and are treated as Yajus itself. The formation however is not regular here. Hence it is said to be not within a particular limit (*amita*).

The *Praṇava* is uttered as part of the chant of *Sāman.* ओमिति सत्यं न 'this is not true (*anṛta*)'. It is a lie.

Thus the *Yajurveda* and *Sāmaveda* are referred to as inferior to the *Ṛgveda.* The latter alone has regularity, while the *Yajus* has no regularity. *Sāman* is only music and has no relevance to reality. The purpose here is not to ridicule or condemn the *Yajurveda* and the *Sāmaveda.* It is only to show how

the *Ṛgveda* is superior to the other two Vedas. A passage of this kind occurring in the Āraṇyaka of the *Ṛgveda* shows how contradictory passages are found in the Vedas also. This proves that the other two Vedas are not invalid.

Similarly, the *Sāmaveda* is condemned by declaring it as belonging to the departed souls. It is contrasted with the *Ṛgveda* which is held to be divine and *Yajurveda* which is held to be human (*mānuṣa*). Hence the *Sāma* sounds are impure.

Vide: ऋग्वेदो देवतुल्यो यजुर्वेदस्तु मानुषः ।
सामवेदस्तु पित्र्यः स्यात्तस्य स्यादशुचिर्ध्वनिः ॥ *MS.* 4.24.

Likewise, when the *Mahābhārata* and the Vedas are weighed against each other, the former was found to be heavy. This is only praise conferred on the importance of the *Mahābhārata* at the expense of the Veda.[77]

Such statements are to be treated as *arthavādas* and so those which are condemned are not but authoritative. The mutually recriminatory passages in both the Vaiṣṇava Āgamas are only aimed at projecting one's own greatness and does not therefore belittle the importance of the other.

Passages of the kind mentioned above are also to be explained in the same way.

The following may be noted here:

1. अतिरात्रे षोडशिनं गृह्णाति ।
   नातिरात्रे षोडशिनं गृह्णाति । *Aitareya Br.* 16.1.4
2. उदिते जुहोति ।
   अनुदिते जुहोति । *T.Br.* 2.1.42
3. व्रीहिभिर्यजेत ।
   यवभिर्यजेत ।

The first passage means one takes up the performance of the ritual *ṣoḍaśin*[78] when it is to be continued over-night and the later part says that it is not to be done over-night. There is no contradiction between the two. The results are different according to the two different practises. The second set shows that it is to be practised by persons with different qualifications for each. The third set shows that the acts are to be carried out at different times. Thus there is no contradiction in the above mentioned passages between the

77. चत्वार एकतो वेदाः भारतं चैकमेकतः ।
    समागतैः सुरर्षिभिः तुलयारोपितः पुरा ॥ Ibid. *Ādi.* 1.297
78. *Ṣoḍaśin*: a ritual having 16 parts, one of the *saṃsthās* of the *Sāmaveda*

two individual statements. Likewise, Pāñcarātra and Vaikhānasa are not opposed to each other as contradictory statements exist there on mutual basis.

Vedāntadeśika remarks humourously that these statements have crept into the Āgamas by the efforts of those who are desirous of eating the sugarcane. That is, this kind of derogatory passage are liked by some people. So either they could have interpolated such passages or caused them to be there. Or, some contemptous people (*vaṭu*[79]) who are fond of usurping the place of each other, or, low kind of priests could have interpolated them.[80] Thus both the Āgamas are equally valid and are useful for society.

Vedāntadeśika observes the mixing up of the acts done by Vaikhānasa and Pāñcarātra on a mutual basis is to be condemned. However, the Vaikhānasas have to adopt in certain matters, the process laid down in the Pāñcarātra.[81] For instance:

निषेकादींश्च संस्कारान् स्वसूत्रोक्तान् समाचरेत् ।
पञ्चरात्रोदितान् वापि ये स्ववंश्यैरनुष्ठिताः ॥

Here it is said that the sacraments which are laid down in the *Kalpasūtras* of individual follower shall be followed strictly. Or, those which are stated in the Pāñcarātra and practised by the followers in his family, shall be adopted. The Vaikhānasa works of Kāśyapa and others prescribe procedures for certain practises and follow, in some cases, the processes laid down in the Pāñcarātra.

Vide: वैखानसेन सूत्रेण निषेकादिक्रियान्वितान् ।
विप्रान् वेदविदः शुद्धान् मन्त्रकल्पविचक्षणान् ॥ Bhṛgu's *Kriyādhikāra.*

This means that some state that worship to the Lord is to be done with the mantras enjoined in one's *Kalpasūtras* which have been acquired by him through the instructions of his preceptor or with offering seat and services. According to Vedāntadeśika, Kalpamantras are those enjoined in the Bhagavacchāstra, that is Pāñcarātra. The wise name these Kalpamantras as Pāñcarātra. Those who follow it are called Kalpa-bhāgavata. Bhṛgu tells in the *Kriyādhikāra* that worship is to be done with Kalpamantras after installing the deity by their method:

Vide: अनेन विधिना स्थाप्य कल्पमन्त्रेण पूजयेत् ।

79. Youth, elderly person also who is to be condemned.
80. Vide: तानि नूनमिक्षुभक्षणचिकीर्षुभिः प्रक्षिप्तानि परस्परस्थानाक्रमणलोलुपैर्वटुभिर्वा पूजकाधमैर्निवेशितानि। *PR.* pp. 23, 24.
81. cited in *PR.* p. 21.

When Sudarśana is to be installed and worshipped, another method is enjoined, the result to accrue being a different one.

Vide:[82] एतद्वैदिकमुद्दिष्टं भुक्तिमुक्तिफलप्रदम् ।
केवलं मुक्तिकामश्चेत् स्मरेन्मन्त्रं षडक्षरम् ॥

This is treated in *Vāsiṣṭha, Gārgya, Vihagendra,* and *Ahirbudhnyasaṃhitās.* The Aṣṭākṣara mantra, which is practised by the Vaikhānasas also, is treated only in the Pāñcarātra texts, especially in the *Ahirbudhnyasaṃhitā* as to how it is to be formed and how to acquire it.

Jayantabhaṭṭa has a liberal outlook while treating the *Āgamas* in general and then Śaiva and Pāñcarātra. Kṛṣṇadvaipāyana and others have declared that Pāñcarātra is valid. There is nothing in it to declare it as lacking in validity. Lord Viṣṇu is declared as the author of the Pāñcarātra. Passages[83] glorifying Rudra and Viṣṇu occur in the Vedas at every stage. The method of worshipping Him is laid down there itself. But such methods are stated differently in the Śaiva and Vaiṣṇava Āgamas.[84] This does not mean that there is a contradiction between the *Mahābhārata* on the one hand and Śaiva and Pañcarātra Āgamas on the other, because methods admit of optional procedures. Both Śaiva and Pañcarātra Āgamas cannot be treated as invalid, as they are composed by reliable persons and they are not opposed to the Vedas.

In his drama, *Āgamāḍambara,* Jayantabhaṭṭa refers to the Pāñcarātrikas as they are looked upon by the scholars in Kashmir. They are of low status and are condemned by others. The followers of Pāñcarātra are stated to talk like Brāhmins. They study the Pāñcarātra texts imitating the method of recitation of the Vedas. Similarly while Śaivas are not included among the members of the four castes, they declare that by birth and tradition they are Brahmins and imitate the behaviour of the reciting mantras of the four castes.[85] This is the statement by a priest. His teacher observes that these

82. cited in *PR.* p. 22.

83. Vide: एक एव रुद्रोऽवतस्थे न द्वितीयः ।
इदं विष्णुर्विचक्रमे । See *NM.* p. 242.

84. Vide: नानाविधैरागममार्गभेदैरादिश्यमाना बहवोऽभ्युपायाः ।
एकत्र ते श्रेयसि संपतन्ति सिन्धौ प्रवाहा इव जाह्नवीयाः ॥ Ibid. p. 244

85. Vide: यद्यमी पाञ्चरात्रिका भागवता ब्राह्मणवत् व्यवहरन्ति ।
ब्राह्मणसमाजमनुप्रविश्य निर्विशङ्कमभिवादस्व इति जल्पन्ते ।
विशिष्टस्वरवर्णानुपूर्विकतया वेदपाठमनुसरन्त इव पाञ्चरात्रग्रन्थमधीयते ।
ब्राह्मणा स्म इत्यात्मानं व्यपदिशन्ति व्यपदेशयन्ति च ।

(Pāñcarātrikas) are to be kept at a distance and also avoided in their rituals. A debate follows in which Dhairyarāśi,a logician is the judge. His liberal view is that those who seek to get final liberation approach many ways which are not objectionable.[86] Pāñcarātra is valid being the composition of a reliable person.[87] The agent is not clearly formed in the case of Pañcarātra. Like *Kaṭha* and others in the case of the Vedas, Saṃkarṣaṇa and others are the narrators.[88] The passages in the Pañcarātra have Veda as their basis and so are valid.[89] Thus we find that Jayanta is not biased. As a Naiyāyika, he bases his arguments for recognising a system as a *pramāṇa* on God being the author of several basic texts like Veda and shows that nothing should be done to condemn a system mainly because, what a particular system teaches must be non-contradictory to the Vedas. His advice to the followers of his schools of thought is twofold. One is that mixing up matters that are opposed to each other must be avoided. Secondly, those who create confusion by their bad conduct shall not be admitted to the fold of good people.[90]

शैवादयस्तु न चातुर्वर्ण्यमध्यपतिता ।
श्रुतिस्मृतिविहितमापजहत: शास्त्रान्तरपरिग्रहेणान्यथा वर्तन्ते ।
एते पुनराजन्मन आ सन्ततेर्ब्राह्मणा एव वयमिति ।
ब्रुवाणास्तथैव चातुराश्रम्यमनुकुर्वन्तीति महदु:खम् । Act. IV. p. 75

Cf. एकाध्वना निषेकादिसंस्कारश्च बलादिभि: ।
द्वादशाक्षरविद्यैव तेषां विद्या तु न त्रयी ।
न सावित्री न मन्त्रेभ्य: स्वाध्यायो जपकर्म च ।
ये पुन: सावित्र्यनुवचनप्रभृतित्रयीमार्गेण एकायन-
श्रुतिविहितानेव संस्कारान् कुर्वन्ति ।

86. Vide: प्रवेष्टुकामा बहव: पुमांस: पुरे यथैकत्र महागृहे वा ।
द्वारान्तरेणापि विशन्ति केचित् तथोत्तमे धाम्नि मुमुक्षवोऽपि ॥ Ibid. IV. 52

87. Vide: एवं तावत् वेदमाप्तप्रणीतं ये मन्वानास्तत्प्रमाणत्वमाहु: ।
स प्रत्येकं पञ्चरात्रादिशास्त्रप्रामाण्येऽपि न्यायमार्ग: समान: ॥ Ibid. IV. 62.

88. कृतस्मरणमत्रापि न स्पष्टमुपलभ्यते ।
संकर्षणादयस्त्वासां प्रवक्तार: कठादिवत् । Ibid. IV.64.5

89. Vide: अथ वा पञ्चरात्रादिवाक्यानां वेदमूलता ।
प्रामाण्यं हेतुमद्वादिवचसामिव वर्ण्यताम् ॥ Ibid. IV. 81.

90. एतानि किल परस्परसंकीर्णानि पृथक्प्रस्थानानि यथावस्थानि ।
तेषामितरेतरसंकरपरिहारे सततमवहितैर्भवितव्यमार्यै: ॥ Ibid. IV. p. 98
भवदीयं नाम मुखे दत्त्वा दुराचारतया ये विप्लावयन्ति ।
शास्त्रं धर्मं च तेषां स्वाश्रमेष्ववकाशो न देय: । Ibid. IV. p. 99

In his *Āgamaprāmāṇya,* Yāmunācārya tells that only ignorant people could divide the Bhāgavatas as non-brahmins, since the Pāñcarātrikas study and follow[91] the *Vājasaneyaśākhā* (*Śukla yajurveda*), following the *gṛhya* rules laid down by Kātyāyana. They perform the forty *saṃkskāras* as laid down in the *Ekāyana* Veda. These follow the *Pañcakālaprakriyā,* the fivefold division of the day. *Ekāyana* recension is impersonal and this is eleborately treated in the *Kāśmīrāgamaprāmāṇya.*

A Kashmiri Āgama of Śaivism called *Svacchandabhairava*[92] mentions that Pāñcarātra is Vaidika. The word *vaidika* means related to the Veda or based upon it.[93] It (Pañcarātra) is just like *Kalpasūtras.* This Śaivāgama text is held to be sacred and of intrinsic validity. The Pāñcarātrāgama must have been in a flourishing condition when this Śaivāgama came to be written. This also shows that Pāñcarātra flourished in Kashmir.

91. "General view of most medieval writers on Dharmaśāstra was that Pāñcarātra and Pāśupata śāstras are authoritative only so far they are not opposed to the Veda". P.V. Kane, *History of Dharmaśāstra,* Vol. V, pt. II. p.962.

92. सांख्यं योगं पाञ्चरात्रं वेदांश्चैव न निन्दयेत् ॥ Ibid V. 44

93. वेदेषु विहित:, वेद + ठक्।

VIII. *Contents of the Pāñcarātrāgama*

When a *person* hears the name Āgama uttered, he thinks at once of an image of God, the temple where it is housed and the festivals conducted there. This is true to a large extent. When a *scholar* hears this word, he thinks of the Vedas and their importance and also that there is no room for the idol of God in the Vedas.

The Āgama is the counterpart of the Veda. It is noteworthy to find that the Āgamas of very early period do not give importance to the idol, its worship and temples, as is also the case with the Vedas. However, it must be admitted that the early texts of the Āgamas do contain the words *pratimā,*[1] *arcā,*[2] *bimba,*[3] *vigraha,*[4] *mūrti,*[5] and others just mentioned without much elaboration. References are also there to temples[6] in the early texts. These references show that the idol and its worship were not unknown in the early periods of development of the system. The *Jayākhyasaṃhitā* enjoins the performance of *mahotsava* after installation is over.[7] However, what we know in the later texts about grand structures (temples) and conduct of *mahotsava* does not find mention in the early texts.

As in the case of the Vedas in which the mantras and their use get prominent treatment, the Āgamas of the early periods also contain abun-

1. *Vide:* प्रतिमां कारयेत् *JS* 13.57a;
   प्रातिमं विग्रहं *Pauṣ. S.* 36.414a;
2. It is called worldly (*laukikī*) in the sense that it is made. It shall be considered to have the six qualities by doing *mantranyāsa. LT.*2.59b-60a; *Pauṣ. S.* 31.9a; 32.24a; *JS* 8.41a;
3. *Vide: SS.* 6. 108b; बिम्बाकृत्यात्मना बिम्बे समागत्यावतिष्ठते । 6.22a
   also बिम्बपादाम्भसा 7.11b; *LT.* 49.74; *Pauṣ. S.* 38. 72b; *JS.* 20.90a
4. *Vide:* तद्विग्रहान्वितं *SS.*7.114a, *Pauṣ. S.* 38. 143a. *JS.* 6.237a
5. *Vide:* माधवमूर्तेः *SS.* 8.86a; *Pus. S.* 36. 126a; *JS.* 6.118a
6. *Vide: SS.* 7.117b; it is also called *āyatana,* 7.115b; *Pauṣ. S.* 36.2a
7. *Vide:* स्वदेशविहितेनैव विधिना च महोत्सवम् । *JS.* 20.384b.

dant information about mantras and their use. This is evident in the *Sāttvata* and *Jayākhyasaṃhitās*. The former contains a detailed treatment of the mantras of the *Vyūha* deities in their subtle and gross stages and also in the state of deep sleep.[8] The latter treats the mantras as chief and as secondary (or helpful).[9] *Mantranyāsa mantras* of the esoteric *mūlamantra, śaktimantra* and others are given in elaborate detail.[10]

It may be said that the yogic practices, building of the temples after selecting the materials for it, units of measurement,[11] kinds of images, detailed information for consecrating the temple and installation of idols there, worship in the fire, initiation, giving bath to the idols, *mahotsava* and others receive a well-merited treatment in the texts of the Pāñcarātra Āgama, particularly those of the later periods. Division of daily routine under five heads, rituals for expiation and acts of restoration of dilapidated temples and idols when they get old or become impure for some reason or other are treated with minute care. Mantras, *mudrās, yantras* and *nyāsas* get singular treatment in most of the texts. Attention is bestowed on the *Vyūha* doctrine and the role that *Vyūha* deities play in this Āgama.

In the field of Vedism, there are, besides the four Vedas, the *Vedāṅgas*, Smṛti texts for guiding people for performing their duties and other daily routine. The Āgamas too have corresponding information and guidance for these acts but they are not given in separate works. The Āgama texts themselves contain treatment of these matters.

Cosmology[12] forms an important part of the Āgamas. Clear and understandable information on this is not contained in the Vedic texts or Purāṇas. The Āgamas, however, divide creation into three kinds, pure, impure and mixed. How the deities manifest themselves is detailed in the pure kind of creation. This is not only acceptable but reasonable also. To facilitate this kind of creation, the Āgamas have introduced the female, sentient principle called Śakti. Śakti becomes the consort of the male deities.

8. *Vide: SS.* ch. 2 to 4
9. *Vide: JS.* ch. 6 & 7
10. *Ibid.* ch. 11, 26, 27
11. *Pād.* S. *Kriyā* Ch. 11 & 12 Ibid, ch. 20, *Pauṣ. S.* Ch. 4
12. *LT.* ch. 2, 5. *Ahs.* Ch. 5, 6 & 7; *JS.* 2, 3 & 4; *Pād. S.* I ch. 3 & 5

In doing worship to God, the mode is divided into *antaryāga*[13] or mental and *bahiryāga* or external. The former is intended to prepare the priest for doing the latter with care.

The Smṛti texts lay down elaborate procedures for doing worship in the house. The Āgamas too deal with this matter but not in great detail.[14]

Running as a counterpart of and parallel to the Vedas, the Āgamas enjoin rules for the performance of the funeral rites for the departed persons and of annual ceremonies[15] for them. This is not much difference in this treatment to distinguish it from the practise as laid down in the Smṛtis.

Prapatti or self surrender[16] can be traced to the Vedas and Smṛti texts but the Pañcarātra Āgama gives a detailed treatment to this. It is surprising to note that the practise of self-surrender does not get treatment in the early texts like *Ratnatraya* but is found treated in the *Lakṣmītantra* and *Ahirbudhnyasaṃhitā* which can be placed at par with the *Ratnatraya* texts. These two texts may be placed before the *Ratnatraya* texts but the references in these to the *Ratnatraya* texts forbids making a categorical statement on this point.

Of great interest is the treatment of ethical principles[17] which must be in accordance with the Vaiṣṇava principles of conduct and character.

Two significant factors are noticed in later texts. One is the omission of the kinds of creation and the doctrine of self-surrender. Yogic practices do not get treated in some of the texts of both early and later periods. *Adhvan* gets a good treatment only in the *Lakṣmītantra.*[18] *Viśākhayūpa* is fully treated only in the *Sāttvata* and *Lakṣmītantra.*[19] *Śrāddha* is not treated in many texts including those of the earlier period. The installation of the idols of the Ācāryas and Ālvārs is described only in the *Aniruddhasaṃhitā, Īśvarasaṃhitā,* and *Upendrasaṃhitā.* Two chapters (ch. 2 & 4) in the *Bṛhadbrahmasaṃhitā* treat Sudarśanagītā. The three traditional systems of Advaita, Dvaita and

13. *LT.* ch. 36; *Ahs* - 28; *SS.* 9 & 10; *JS.* ch. 12 & 13; *Param. S.* ch. 5
14. *Pauṣ. S.* ch. 32; *Pād. S. Kriya* ch. 32; *Puruṣottama S.* deals with the features of Śālagrāma ch. 28.
15. *Pauṣ. S.* ch. 27; *JS.* ch. 23 & 24;
16. *LT.* ch. 17; *Ahs.* ch. 37; *Parāśara S.* ch. 1; *Bhāradvāja S.* 1, 3 & 4;
17. *LT.* ch. 27; *SS.* ch. 21; *JS.* ch. 22; *Aniruddha S.* ch. 16; *Is.* ch. 22; *Kapiñjala S.* 12 & 13; *Viṣṇutantra* I. 5; *Śāṇḍilya S.* II 2, 5 & 8
18. *LT.* ch. 22.
19. *LT.* ch. 11; *SS.* ch. 4

Viśiṣṭādvaita are briefly touched in I.4 of *Śāṇḍilyasaṃhitā* which contain *Lalitāsahasranāma* in Ch. I.18.

There is no ordely treatment of the topics in many of the texts.

The treatment given here is not exhaustive. An attempt is made to note some points of general interest in the Pāñcarātra texts.

The contents of the Pañcarātrāgama are varied. Several topics in the texts are not uniformly treated and pose a problem for a scholar to get from his study an indication to arrive at an orderly treatment of them. For instance, how the Pāñcarātra system or texts came into being is not treated in the ancient works like *Ratnatraya.* The *Lakṣmītantra* and *Ahirbudhnyasaṃhitā* differ from other canonical texts by devoting more chapters on creation and less on rituals. The texts like *Anantasaṃhitā, Īśvarasaṃhīta, Nāradīyasaṃhitā, Pādmasaṃhitā, Bhāradvājasaṃhitā, Mārkaṇḍeyasaṃhitā, Lakṣmītantra, Viśvāmitrasaṃhitā, Viṣṇutantra, Sanatkumārasaṃhitā* and others have more than one version. Some of them have fragments also called by their names but treating only one or two topics, some forming part of the main texts and some dealing with matters not included in the main texts. Whether these fragments could have formed part of the main texts is yet to be settled.

It is generally believed that the Āgama texts were originally divided into *pādas* with the names *jñāna, yoga, kriyā* and *caryā.* Whether this division bears the influence of the divisions made in the Śaiva Āgamas in which an attempt is made by some scholars to interpret the teachings in these four parts as starting from *caryā,* and after passing through *kriyā* and *yoga* culminate in *jñāna,* also deserves careful study.[1] The Śaivāgama *Raurava* mentions the four *pādas* under the names *vijñāna, yāga* (*kriyā*), *saṃskāra* (*caryā*) and *yoga.* The division into *pādas* in some of the Śaivāgama texts is not uniform.[2]

Coming to the Pañcarātra works,[3] the *Pādmasaṃhitā* and the *Bṛhadbrahmasaṃhitā* are divided into four *pādas* with the names *jñāna, yoga, kriyā* and *caryā* in the former and merely as *Prathama, Dvitīya, Tṛtīya* and *Caturtha pādas* in the latter.[4] The *Jñānāmṛtasāra*[5] is divided into five parts

1. See H. Brunner: *Four pādas of Śaivāgamas,* p. 26 including fn, KS 01. vols. 51-62.
2. *Ibid.* p. 263 fn.
3. *Ibid.* pp. 264, 265.
4. *Gautamasaṃhitā* is a Vaiṣṇava work but is not on the Pāñcarātra subject. Similarly, the *Kāśyapasaṃhita* is a work on topics relating to medicine and *tantra* topics.
5. *Vide: Descriptive catalogue of Smith's Āgama collections.* pp. 81-84.

each called *Rātra*. The Advaitin, Sāṃkhya and Pañcarātra philosophies and a fusion of Advaitic monism and Viśiṣṭādvaita theism are the chief traits of this text. The *Nārāyaṇasaṃhitā*[6] is divided into three *kāṇḍas* called Jñānavaibhava Kāṇḍa, Yajñavaibhava Kāṇḍa and Iṣṭivaibhava Kāṇḍa. The fourteen fragments[7] called by this name give us some information on other topics which are concerned with the Pāñcarātra topics especially festivals. The *Śāṇḍilyasaṃhitā*[8] contains four sections (*khaṇḍas*), the first of which indicates its source to a larger work with this name. The *Sanatkumārasaṃhitā* is divided into *Rātras* under the names *Brahmarātra, Śivarātra, Indrarātra* and *Ṛṣirātra*. While the first has an abrupt beginning in chapter four, the fifth called *Bṛhaspatirātra* completely missing. This is not really a division, that is represented in this text, but what sage Sanatkumāra was taught by Brahmā, Śiva, Indra and some sages is contained in these *Rātras* which do not present any uniformity.

The *Lakṣmītantra* has the following *ślokas* at the beginning of Ch. 51.

चर्यापादक्रियापादौ पादौ च ज्ञानयोगयोः ।

इति नानाविधं तन्त्रं चतुष्पादोपबृंहितम् ॥ *LT*. 51.2b-3a

The first *śloka* in ch. 53 runs this:

क्रियापादे प्रवक्ष्यामि संक्षेपेण पुरन्दर । *LT*. 53.1a.

Here *sthānaśuddhi* is described which cannot be part of the *kriyāpāda*. If this statement is to be admitted, there is a possibility to conjecture that the four *pādas* are meant here but *jñānapāda* and *caryāpāda* get treated without mentioning their names. The *Pārameśvarasaṃhitā* is divided into *jñānakāṇḍa* and *kriyākāṇḍa*, of which the former is available only in one chapter.[9] The text of this Āgama must have been longer, if this *jñānakāṇḍa* were fully available. Besides, what the text states that *kriyākāṇḍa* is treated in detail is not correct. *Kriyā* refers to acts done for building the temples. This text contains the matters that pertain to both *kriyā* and *caryā*.[10]

Taking the *Pādmasaṃhitā* and *Bṛhadbrahmasaṃhitā* for consideration, it is found in the second text[11] that the first *pāda* deals with the greatness of

6. *Ibid*. pp. 34-37
7. *Ibid*. pp. 46-49
8. *Ibid*. pp. 138-140
9. *Ibid*. pp. 138-140
10. *Vide:* कीर्त्यन्ते विस्तराद्यत्र क्रियाकाण्डे तु विद्धि तत् । *Pāram*. 1.5.1.
11. *Bṛhadbrahmasaṃhitā* - See under 3.23

Sudarśana and Mahālakṣmī, the second with Bṛndāvana, the third with the Goloka, Sadācāra and the fourth with Bhūtaśuddhi, Tattvanirṇaya and others. This treatment does not, in any way help in determining the basis for the division of the text into fixed *pādas.*

The *Pādmasaṃhitā* is the only Pāñcarātra work which contains all the four *pādas.* The *jñānapāda* deals with creation, features of Brahman; means of getting *mokṣa* and the worlds above and below. The *yogapāda* describes the *yogāṅgas, nāḍīs* and other matters concerning yogic practice. The *kriyāpāda* deals with the building of the temples, making idols and their consecration. The selection of the site for the construction of the temple, preparation of the bricks, raising the basement and others are well treated here. Selection of stones, wood, metals and others, erection of the pillars and building the temples with the pavillions are then treated. The temple is conceived as Puruṣa, the humanized Supreme Being. The cosmos is held to be present in abstraction.[12] All the deities are to be installed in the form of an image at fixed places. The size of the towers and temple structure should be uniform and in due proportion to the size of the idol of the main deity. An initial ceremony called *adhivāsa* is then performed for the idols after they are made. The eyes are to be carved for the idol. The process of installation is very elaborate in treatment.

Worship is also to be done by individuals in their houses. Either the form of an idol or Śālagrāma is to be used. This is also dealt with in the *kriyāpāda.*

The fourth section is called *caryāpāda* which prescribes the rules for doing daily worship and for conducting annual festivals and minor festivals on specific occasions. In a way, this *pāda* lays down rules for the practise of what is taught in the Āgamas in general.

It is clear that the *Ratnatraya* and other early texts do not contain this division of the Āgama into *pādas.* The texts of the later period also do not have this division. Hence, there is no text other than the *Pādmasaṃhitā* which may have this division. The idea of having this division must have arisen later but no text is found to have this division.[13] What is worthy to note here is that the Vaikhānasa Āgama texts do not contain this division. Perhaps

12. *Vide* M.A. Dhaky: *Prasada: A Cosmos* in Brahmavidyā Vol. 30. pts. 3 & 4
13. See Brunner: *The Four pādas of Saivagamas.* What is stated here applies to the Pañcarātrāgama.

the *Jñānasaṃhitā* of Marīci, *Kriyādhikāra* and *Mānādhikāra* of Bhṛgu and *Jñānakāṇḍa* of Kāśyapa represent the contents of these *pādas* admitted in the *Pādmasaṃhitā*. However, the non-availability of all the works of these sages, Atri, Marīci, Bhṛgu and Kāśyapa forbids a study of these available works and determine their nature.[14]

There is another kind of dividing the Pāñcarātrāgama and that is into Siddhānta. Pāñcarātra and Siddhānta mean the same.[15] The Siddhāntas are four with the names Āgamasiddhānta, Mantrasiddhānta, Tantrasiddhānta and Tantrāntarasiddhānta. In this, the Pañcarātra is like the four Vedas. Just as there is the defect of crossing each other (*sānkarya*) if there is mixing of one Veda with another and one Sūtra (*Kalpasūtra*) with another, there will be defect if one Siddhānta is mixed up with another.[16]

The *Pauṣkarasaṃhitā* explains the Āgama kind as that which is followed by those who worship the four *Vyūha* deities together. The Mantrasiddhānta is that in which the twelve forms of God together together with their retinue as well as other forms of emanations (*prādurbhāva*) are worshipped. Lakṣmī, conch, discus, Garuḍa and others are worshipped according to this Siddhānta. The worship of the mere form of God without the four *Vyūha* deities and associated with the consorts like Śrī having different ornaments and weapons is known as Tantrasiddhānta. Tantrāntarasiddhānta is that in which Narasiṃha and other deities together with two or more deities are surrounded by a retinue of subordinate deities. All the four Siddhāntas offer the worshipper *mokṣa*.[17] Vedāntadeśika cites the following *śloka* सदागमादिसिद्धान्तचतुष्के सत्पदप्रदे, and mentions the *Pādmasaṃhitā* as the source but the printed edition of this *saṃhitā* does not contain this *śloka*.

It is said in the *Hayagrīvasaṃhitā* that Āgamasiddhānta offers *sanmokṣa* (release leading to Brahman), Mantrasiddhānta will fulfil any undertaking,

14. Vedāntadeśika does not treat this division into the *pādas* in his *Pāncarātrarakṣā*.
15. *Vide:* नामद्वयं च सिद्धान्तं पञ्चरात्रेति पौष्कर । *Pauṣ. S.* 38.3c-3a
महोपनिषदं नाम सिद्धान्तपदशब्दितम् ।
मीमांसाशास्त्रेषु तु ये सिद्धरूपा मनीषिण: ।
तेषामन्तेऽधिकारोऽस्मिन्निति सिद्धान्तसंज्ञितम् ॥ *Pād. S.* Caryā 19.110-111a
16. *Vide:* न शास्त्रस्य न शास्त्राणां बुद्धिपूर्व उपाश्रव: ।
आचर्तव्य इहाज्ञानात् पारम्पर्यक्रमं विना ॥ *SS.* 21-27.
17. *Pauṣ. S.* 38.306.

Tantrasiddhānta will offer the results of the four pursuits in life (*puruṣārtha*) and Tantrāntarasiddhānta will fulfill the desired end. The desired end indicates *mokṣa* also. The purport of this citation means that mokṣa is attainable by pursuing these Siddhāntas.

Yet, the *Pādmasaṃhitā* offers a different order while enumerating these; that is, Mantrasiddhānta, Āgamasiddhānta, Tantrasiddhānta and Tantrāntarasiddhānta.[18]

Vide: तच्चतुर्धा स्थितं शास्त्रमार्गादिवदनेकधा ।
एकैकं भिद्यते तन्त्रं शाखाभेदेन भूयसा ॥
प्रथमं मन्त्रसिद्धान्तं द्वितीयं चागमाह्वयम् ।
तृतीयं तन्त्रसिद्धान्तं तुर्यं तन्त्रान्तरं भवेत् ॥

Vedāntadeśika observes that the Āgama and Mantrasiddhānta are stated in the reverse order in the *Pādmasaṃhitā* and this is different from the enumeration in the *Pauṣkarasaṃhitā* and that this is intended to indicate that the fulfilment of getting *mokṣa* is stressed here. Āgamasiddhānta is certainly superior to others as *mokṣa* is exclusively obtained and quotes a passage from the *Pādmasaṃhitā*

Vide: कर्मणामपि संन्यासः कथ्यते यत्र चागमे ।

Vedāntadeśika remarks that *kāmyakarma* (deeds done wishing to get a result) are to be completely given up, while others are to be done with *sāttvikatyāga*.[19] Vedāntadeśika cites profusely from the *Pādmasaṃhitā Nāradīyasaṃhitā, Pārameśvarasaṃhitā* and *Kālottarasaṃhitā* in this regard.

It is strange that this division of the Āgama into Siddhānta is not treated in the *Sāttvata, Jayākhya* and *Iśvarasaṃhitās* and also in latter texts.

18. Vide: *Pāñcarātrarakṣā* p. 9 *Śāstra* and *marga* are numerous, though ordinary references are made to them in the singular number.
19. *Sāttvikatyāga*: Abandonment of internal attachment to an action and of its fruit and to perform it with the sense of one's pious duty.
Vide: कार्यमित्येव यत्कर्म नियतं क्रियतेऽर्जुन ।
सङ्गं त्यक्त्वा फलं चैव स त्यागस्सात्त्विको मतः ॥ *Bh.G.* 18.9.

X. *Brahman—the Supreme Being*

The Pāñcarātrāgama admits the Supreme Being as Brahman.[1] Brahman is characterized by bliss (*ānanda*) and is bereft of all that is to be given up.[2] It is peerless (*anaupamya*), free from all activities and is the refuge for all.[3] It is beginningless and is without an end. It has hands, mouth, feet, eyes, head and face.[4] It is far away and also in the heart of living beings.[5] It is not cognized as it is subtle. It is knowledge and knowable.[6] It is omniscient. It is

1. By admitting Brahman as the Supreme Being, the system follows the Upaniṣadic principle as Brahman. The word *lakṣaṇa* means mark. The mark which characterises an object must be a prominent one to the exclusion of other marks. Hence, it is evident from this that Brahman possesses several qualities of which bliss is the most outstanding one.
2. *T.Up.* (Bhṛguvallī, Anuvāka 5) represents Brahman as food (*anna*), life (breath), (*prāṇa*), mind (*manaḥ*), knowledge (*vijñāna*), and having passed through these four stages of depicting Brahman, proves that Brahman is bliss, that is *ānanda*. This is the final stage.
   This is made clear in *Ahs.* 2.22-26a; cf. *LT.* 2.5-11; *Pād. S.* I.2.7-8
   This has profoundly influenced Rāmānuja in depicting the Supreme Being as अखिलहेयप्रत्यनीकता ।
   This is found in the *Śaraṇāgatigadya* and *Gītābhāṣyopodghāta* and others also.
3. *LT.*10.12a
4. Cf. Puruṣasūkta, *Sahasraśīrṣā puruṣaḥ, sahasrākṣaḥ sahasrapāt. T.A.* 3.12.1. This illustrates that Brahman is not only all-pervasive but has the direct knowledge of all occurrences in the universe. The words *sarvatra* used in *JS.* and other texts and the word *sarvataḥ* in other texts mean its omnipresence.
5. The passage in *JS* runs as दूरस्थितस्तथा हृत्स्थः परमात्मा परः प्रभुः (4.66b), shows that Brahman is far away and so beyond the reach of the mortals and it is in the heart of all beings marking its omnipresence and accessibility to the mortals.
6. It is knowledge and becomes knowable. Knowability is not to be understood as knowable like any object but is to be known through meditation (*dhyāna*).

Nārāyaṇa[7] and Supreme Brahman. It has no quality.[8] It is denoted by a number of expressions.[9]

It is called Bhagavān, as it possesses the six qualities, *jñāna, aiśvarya, śakti, bala, vīrya* and *tejas.* Among them, *jñāna* is non-inert, knowable to the soul, eternal, capable of grasping every thing and it is the foremost among the six qualities. It is the natural (own) form of Brahman.[10] Power is called *śakti* which is the source (cause) of the world.[11] Sovereignty (*aiśvarya*) is agency which is supplemental by independences that is there is nothing to prevent this (agency) from functioning.[12] Strength (*bala*) is a quality which is marked by the absence of exertion (or strain) while ever engaged in the work of creation of the world.[13] Virility (*vīrya*) is that which does not undergo any change while it is the material cause of the universe. It is marked by not failing to do the work. It is called by another name Acyutattva.[14] Lustre (*tejas*)

7. Vide: अनाद्यन्तं परं ब्रह्म नारायणमनामयम् । Ahs.2.22b

   Viṣṇu is a Vedic God. The system Vaiṣṇavism gets this name from this name of God who is the supreme being. Yet, Nārāyaṇa is the most commonly used name for Viṣṇu in this Āgama.
8. It is bereft of quality (*nirguṇa*) and it means that there is no quality of the material kind in Brahman. Vide: अप्राकृतगुणस्पर्शम् । *Ahs.* 2.24a.
9. *Ahs.* 2.26-40. enumerates several words denoting the Supreme Being and offers justification for using those names. Twenty-one names are enumerated here. Brahman resides in all beings and hence is called Vāsudeva.

   समस्तभूतवासित्वात् वासुदेव: प्रकीर्तित: ।

   It is Acyuta, as it is not of the nature of undergoing transformation (or modification) and is not pervaded by any thing. Vide: अविकार्यस्वभावत्वादव्याप्यत्वात् तथाच्युत: । Ibid. 33a. It is huge and goes on increasing and hence is called Brahman, Vide: बृहत्वात् ब्रह्मणत्वाच्च ब्रह्मेति श्रुतिगह्वरे । Ibid. 37a
10. Vide: अजडं स्वात्मसंबोधि नित्यं सर्वावगाहनम् ।
ज्ञानं नाम गुणं प्राहु: प्रथमं गुणचिन्तका: ।
स्वरूपं ब्रह्मणस्तस्य गुणश्च परिगीयते । *Ahs.* 2.56, 57a
11. Vide: जगत्प्रकृतिभावो य: सा शक्ति: परिकीर्तिता । Ibid. 2. 57b;
12. Vide: कर्तृत्वं नाम यत् तस्य स्वातन्त्र्यपरिबृंहितम् ।
ऐश्वर्यं नाम तत् प्रोक्तं गुणतत्त्वार्थचिन्तकै: ॥ Ibid. 2.58
13. Vide: श्रमहानिस्तु या तस्य सर्वदा कुर्वतो जगत् ।
बलं नाम गुणस्तस्य कथितो गुणचिन्तकै: ॥ Ibid. 2.59
14. Vide: तस्योपादानभावेऽपि विकाररहितो हि य: ।
वीर्यं नाम गुणस्सोऽयमच्युतत्वपराह्वयम् ॥ Ibid. 2.60

is the quality which does not require another's help for its functioning.[15] *Jñāna* has all the five qualities enumerated above.

Brahman is said to have the six qualities as its body.[16] A question may be raised here. The six qualities are stated to be Brahman itself. How can the qualities be Brahman?[17] This is answered by showing that the six qualities are essentially one.[18] They are outstanding among other qualities.

Brahman is stated in the Upaniṣads as limitless (*anantam*) in the sense that it has no limit based on space, time and objects.[19] This gets apt illustrations stated in the following manner. The soul of all is of supreme status as it beholds all through perception. It is neither in the front nor behind, neither above nor on both sides. Neither it is spotted with different colours or brown, neither reddish nor reddish brown. It is not deep brown nor *nakula*[20] nor dark or red. Neither is it long or short, or gross or atomic in size. It is not *vṛtta*[21] nor turned away from a point. It is not dependent on anything nor not dependent upon anything. Neither is it existing nor not existing nor is it treated as that.[22] It is not cool nor hot neither hot or cold.[23] It is not grief or happiness nor griefless[24] or not pleasurable[25] and without

15. Vide: सहकार्यनपेक्षा या तत् तेजस्समुदाहृतम् । *Ibid.* 2.60a
    All these are treated in a similar manner in *LT.* 2.26-35b
16. Vide: षाड्गुण्यविग्रहं देवं Ahs. 6.25a.
    षाड्गुण्यविग्रहो नित्यं परं ब्रह्माक्षरं परम् । *LT.* 11.2a
    षाड्गुण्यविग्रहं सर्वशक्ति स्वाश्रयमाश्रितम् । *Pad. S.* I. 6.35a;
17. Vide: षाड्गुण्यं तत्परं ब्रह्म सर्वकारणकारणम् । *Ahs.* 2.53b.
    षाड्गुण्यं यत्परं ब्रह्म या गतिर्योगिनां पर: । Ibid. 3.41a
18. Vide: तद्गुणसारत्वात्तु तद्व्यपदेश: प्राज्ञवत् । *Br. Sū* 2.3.29
19. Vide: अनन्तमपारं विज्ञानघन एव *Bṛh. up.* 2.4.2.
20. *Nakula:* Mongoose, the colour meant is perhapes dust-brown.
21. *Vṛtta:* round or circular
22. *Tadbhāvārcitāya: tat = bhāva* = existence or condition *arcita* : worship or treated; that is it is not treated to be in the condition of that (object)
23. *Anuṣṇāśīta:* neither hot nor cold; lukewarm does not bring out the full sense of this word.
24. *Nirduḥkham:* without pain. this is not pleasure, for pleasure is not the opposite of pain.
25. *Sukham:* means pleasure, here, what is meant is that it is berefs of pain.

scars. It is not the root nor its middle, O sage, or the end of anything. It is not laid down or seated, nor stops or moves (about). It is free from all pairs[26] and is bereft of all conditions.[27] It is the aggregate of the six qualities, is the Supreme Brahman and is the cause for all causes. The temporal and spatial limitations are denied for the Brahman. Neither the colours, nor size, or kinds of touch, sources and various situations like motion and others are attributable to Brahman.

It has contact with the qualities that are not of the material kind,[28] and is the seat of those qualities. It is the other (farther) shore of the sea of worldly life. It is stainless and spotless. It is full[29] as it is delimited in its form by space and time. It is full, everrising,[30] pervading and free from what is to be given up and what is to be taken up.[31] It is fully indeterminable as like this or this much. It is single, characterised by a pleasurable experience free from pain and limitless. It is Supreme Brahman, having no beginning and no end and is Nārāyaṇa who is not pernicious. It dwells in all beings and pervades everything. It is irreproachable and not falsifiable and is comparable to the waveless ocean.[32]

Brahman which is described as *ṣaḍguṇa* is also said to have *ṣaḍguṇa* as its body. Does it have a body, and one apart from *ṣāḍguṇa*? In answer to this, the *Jayākhyasaṃhitā* gives an elaborate explanation[33] for depicting brahman as having eyes, feet and others in all directions and declares that it is formless and is known to be so through experience.[34] It is like the experience of sweetness which is present in the sugarcane.[35] It is not possible to speak of this without personal experience. Similarly, Nārāyaṇa is the imperishable Paramātman present in one's own body. There is nothing comparable to it.

26. *Dvandva*: pair of opposites; like cold and hot and pleasure and pain.
27. *Upādhi*: condition, that is, an adventitious adjunct. This is an obstacle to free working; Brahman is not subject to any condition.
28. *Prākṛta guṇas* are those which are formed through *sattva, rajas* and *tamas* of matter (Prakṛti).
29. *Pūrṇa*: full, wanting in nothing to make it completed or perfect.
30. *Nityodita*: ever-rising in the sense that it cannot be prevented from manifesting itself.
31. *Upādeya*: fit to be taken, that is, it is in the state where nothing is to be taken up as good.
32. *Ahs.* 2.22-26a
33. *JS.* 4.73-102a
34. अमूर्त एव सर्वेशो ह्यभ्यासादुपलभ्यते । *Ibid.* 4.102b
35. Vide: साधर्म्यमिक्षुसंस्थं चामूर्तमुपलभ्यते । *Ibid.* 4.104a

It cannot be visualised with the aid of perception. There is no unit of measurement to gauge it nor does it have a form. It is then described how it represents itself in the atoms and huge objects, in the elements in luminaries.[36]

However, Nārāyaṇa is described as the abode of Śrī (Śrīnivāsa), having a crown, the mark of Śrīvatsa in the chest and adorned with the gem Kaustubha. This (JS 4.126) may seem to contradict the sense of the passages preceding it and those following. Really, there is no contradiction, for these features particularly, the presence of Śrī and Śrīvatsa with Him, which are the characterstic marks of Viṣṇu, are stated here. They could not be identified in the formless Nārāyaṇa. These are therefore to be taken as knowable to a *yogin*.[37]

There are three forms of Brahman, namely gross, subtle and transcendental. Creation, maintenance and dissolution are done with the gross form. The subtle form is used for staying in the hearts of living beings. The world is classified with the transcendental form which is pure, all pervasive and of the form of bliss.[38]

In another context, the *Jayākhyasaṃhitā* describes the Supreme Being as Nārāyaṇa, who is Lotus-eyed, and holding the conch and discus. His body is marked by Śrīvatsa.[39] The explanation given for the previous statement holds good here also.

Among the other early texts of the Pāñcarātra, the *Lakṣmītantra* depicts Brahman as Vāsudeva, Viṣṇu and Nārāyaṇa having an omnipresent form.[40] The description is more or less similar to that found in the *Jayākhyasaṃhitā*. It is the brilliant *ṣaḍguṇa*.[41] There is no reference to the body of God. An almost identical description is contained in the *Sāttvatasaṃhitā*.[42] The *Pauṣkarasaṃhitā* mentions Acyuta (God) as having a body of *ṣaḍguṇa*. It adds that this body is beyond the well-known physical organism called body.

36. *JS* 4.107-117
37. *Ibid.* 4.126
38. *Ibid.* 4.23-26a
39. *Ibid.* 1.23
40. *LT.* 2.5-11a;
41. *Ibid.* 2.10a
42. *SS.* 1.25.
    Here *ṣāḍguṇya*, means the aggregate of the six qualities. These are the prominent qualities, among others which are enumerated in brief (not fully, as it is impossible) by Rāmānuja in the introductory passage of the *Bhagavadgītābhāṣya*.

The *Pādmasaṃhitā* which is held to have inherited the tradition of the *Jayākhya*, represents the first (or earliest) form of God as Vāsudeva, having no beginning and no end, as Acyuta with no increase or loss, eternal, peerless and as comparable to pure crystal, having two hands and one face. He has the marks (characterised by) of discus and other weapons, having Śrīvatsa and Kaustubha in the chest, Vanamālā shining in the chest, with the crown, garland, armlet, bangles and others, wearing yellow garment.[43] Here there is mention of the Supreme Soul as having a physical body. This contradicts the description found in the *Jayākhyasaṃhitā*.

This is perhaps because the worship of the idol in the temple was becoming popular by the period when the *Pādmasaṃhitā* was compiled.

43. *Pād. S.* I. 1.6b-12

XI. *Śakti*

The word *śakti* means power, ability, capability, capacity and others. The Pāñcarātra system is held to admit this as a Goddess. However, the texts, which are not of the Pāñcarātra kind but which make mention of the system as Pāñcarātra and those who adopt it as Pāñcarātrikas, do not refer to Śakti at all as an important deity playing significant role. Bāṇa, the author of the *Harṣacarita*, does not associate this with the Pāñcarātrikas who are mentioned to be in the gathering in the hermitage of the Buddhist monk Divākaramiśra. The commentators Śaṃkara, Rāmānuja and Mādhva do not take note of this while treating the validity of the Pāñcarātra in the *Utpattyasambhavādhikaraṇa*. Jayantabhaṭṭa discusses the validity of the Pāñcarātra in his *Nyāyamañjarī* and *Āgamaḍambara* and does not refer to Śakti as a factor relating to the Pāñcarātra doctrine. Cakradhara, who commented on the *Nyāyamañjāri*, is silent about this. Yāmunācārya does not make a reference to this in his *Āgamaprāmāṇya* while vindicating Pāñcarātra validity. Vedāntadeśika, a staunch supporter of the Pāñcarātra system, makes no mention of this in his *Pāñcarātrarakṣā*. However, the *Lakṣmītantra* and the *Ahirbudhnyasaṃhitā*, which admit Śakti as a deity, are cited as authorities by Vedāntadeśika. It may be that from the time of Yāmunācārya, the doctrine of Śakti could have been part of the Pāñcarātra tradition but ignored by Yāmunācārya and others. It is also possible that the Ekāntidharma, which was preached from time to time by Phenapa and others continued unchanged for a long time, even after the Pāñcarātra system became evolved at the end of the Dvāparayuga. In course of time, the Śākta element, as preached by the Tantric writers, had a deep influence on the Pāñcarātra. The Pañcarātra system is acceptable as a Vaiṣṇava Āgama, even without the admission of Śakti. It is to be noted here that the derogatory remarks of the Vaikhānasa against the Pāñcarātra do not include the admission of Śakti as a charge against the Pāñcarātra.

The Pāñcarātra identifies Śakti with Śrī, the consort of Viṣṇu. Her friends attending on her are Kīrti, Jayā and Māyā. These are admitted in all texts of this system.

The *Sāttvatasaṃhitā*[1] mentions Śrī and Puṣṭi as the consorts of Viṣṇu, without referring to Śakti becoming identical with Śrī. Lakṣmī represents the power of enjoyer, and Puṣṭi is called agent. These two are Śaktis imperishable and have risen along with God.[2] Here the two consorts are identified with Śakti. Nārāyaṇā is the name of Śakti identical with Śrī mentioned here as Parameśvarī.[3] Bhagavān enumerates the names of Śakti[4] as Lakṣmī, awarding all prosperity, Puṣṭi offering fruitions of all kinds, Kānti, Prabhā, Matiḥ, Śakti, Kriyā, Icchā, Mahimonnati, Svadhā, Vidyā, Aṇimā, Māyā, Mūrti, Hrīḥ, Śrīḥ, Kalā, Dyutiḥ, Niṣṭhā, Ṛjvī, Ruciḥ, Ceṣṭā, Śobhā, Śuddhiḥ, Vibhūtiḥ, Vṛttiḥ, Vyāptiḥ, Gatiḥ, Suptiḥ, Bhāgā, Vāgīśvarī, Rati, Siddhi, Nati, Pluti, Krīḍā, Sampat, Kīrti, Śikhā, Mati, Gāyatrī, Maryādā, Sṛṣṭi, Acyutā is mentioned as great Śakti.[5] Here all these could be considered as powers and not as deities having the status of consorts of Viṣṇu, through Śrī (Lakṣmī) and Puṣṭi are deities. As a deity, Śakti is stated to have a mantra.[6] There is no mention of Śakti in the *Jayākhyasaṃhitā*, while stating the mantras of Lakṣmī, Kīrti, Jayā and Māyā which are said to rest in Viṣṇu with their powers. The method of acquiring the mantras of Lakṣmī, Kīrti, Jayā and Māyā is dealt with in the *Jayākhyasaṃhitā*,[7] in an elaborate manner; but the word śakti is not used anywhere. However, the editor of this text has given the title *Śaktimantrasādhana* to this treatment. It is worth noting that Śakti is nowhere mentioned here.

The *Īśvarasaṃhitā* mentions three consorts of Viṣṇu, Śrī, Bhū and Vīralakṣmī but they are not stated to be Śaktis.[8] The *Pārameśvara* and *Pādmasaṃhītas* do not seem to treat Śakti as identical with Lakṣmī but only

1. Vide: प्राग्वल्लक्ष्म्या समेतं च तदेकं रूपमैश्वरम् ।
   श्रीपुष्ट्योरथ मध्यस्थं द्वितीयं परिकीर्तितम् ॥ *SS.* 6.12.207
   Puṣṭi which means nourishment, must have become identified with Bhūdevī in later texts.
2. भोगार्थमवतीर्णस्य तस्य लोकानुकम्पया ।
   उदितं सह तेनैव शक्तिद्वितयमद्वयम् ॥ Ibid. 13.50
3. Vide: शक्तिर्नारायणाख्या या स्वमूर्तिः परमेश्वरी । *Pauṣ. S.* 10.21a
4. Ibid. S. 21.2-5a
5. Ibid. 22.65b
6. Ibid. 27.304a
7. *JS.* 27,11-150
8. *IS.*7.6-10

as power. The *Parameshwara-saṃhitā* also enumerates the powers as five in number: namely Jyeṣṭhā, Vidyā, Kānti, Śānti and Śraddhā[9] and not as deities.

The *Ahirbudhnyasaṃhitā* and *Lakṣmītantra* treat Śakti as deities. Śakti of Parabrahman is like moonlight for the moon. It does all the works for God. It has independence, rising and disappearing.[10] It is called by several names such as Pūrṇā, Lakṣmī, Śrī, Padmā, Kamalā, Viṣṇuśakti, Gaurī, Gāyatrī, Prakṛti, Mātā, Tārā, Śāntā, Sarasvatī and others.[11] They are more than twenty-five in number. Lakṣmī is so called as she is noticed as world. She is Śrī as she assumes the state of being related to Viṣṇu. Being Viṣṇu's skill, she is Viṣṇuśakti. She is Gaurī, as she is the abode of pure *sattva.* Protecting all those who sing (her name), she is Gāyatrī. She is Tārā as she enables the selves to cross over worldly existence.[12] She is distinct from Brahman who owns her. The relation between Śakti and God is Being and Becoming (*bhāvodbhāvātmaka*). On account of this relation, the two are stated as one *tattva.*[13] She who is independent by her nature, is the consort of Viṣṇu.[14] This Śakti is two fold with the names Kriyā and Bhūti. The latter is of three kinds namely unmanifest, time and souls.[15] Kriyā means opening (becoming active) the eyes as it were. This makes Bhūtiśakti become active, Kriyāśakti is Sudarśana, Viṣṇu's discus.[16]

A similar treatment is given to Śakti in the *Lakṣmītantra* which has more of Śākta element. Śakti is always with Viṣṇu. She is Nārāyaṇī *śakti* which is

9. *Param. S.* 2.36a
10. *Ahs.* 3.4b-6.
11. Ibid. 3.7-21
12. जगत्या लक्ष्यमाणा सा लक्ष्मीरिति विगीयते ।
    श्रयन्ती वैष्णवं भावं सा श्रीरिति निगद्यते । *Ahs.* 3.9
    विष्णोः सामर्थ्यरूपत्वात् विष्णुशक्तिः प्रगीयते । Ibid. 3.11a
    शुद्धसत्त्वाश्रयात् गौरी त्रायन्ती जगतः सर्वान् । Ibid. 3.13b.
    गायत्रीत्यभिधीयते । तारा संसारतारणात् ।
13. Vide: भवद्भावस्वरूपेण तत्त्वमेकमिवोदितौ । Ibid. 3.26a
14. स्वातन्त्र्येण स्वरूपेण । Ibid.
    विष्णुपत्नीयमद्भुता । Ibid. 3.26b
15. Vide: लक्ष्मीमयः समुन्मेषः स द्विधा व्यवतिष्ठते ।
    क्रियाविभूतिभेदेन भूतिः सा च त्रिधा मता ।
    अव्यक्तकालपुंभावात् तेषां रूपं प्रवक्ष्यते ॥ *Ahs.* 3.28.
16. Vide: सोऽयं सुदर्शनं नाम संकल्पः स्यन्दनात्मकः । Ibid. 3.39a

marked by the desire of God to create.[17] The relation between God and Śakti is one of I-entity and I-hood.[18] The relationship between God and Śakti is one of identity.[19]

Śakti has all the six attributes which Brahman has.[20] Every manifestation of God is Śakti's manifestation. Śakti is God's supreme will and she acts under His guidance. She has no separate existence from God, yet has her own identity.[21]

The *Ahirbudhnyasaṃhitā* and *Lakṣmītantra* have made a unique contribution in explaining the significance of the name Śrī.

Vide: शृणाति निखिलान् दोषान् श्रीणाति च गुणैर्जगत् ।
श्रीयते चाखिलैर्नित्यं श्रयते च परं पदम् ॥ *Ahs.* 51.60b-61a;

She destroys all defects which arise as a result of the deeds done before. She mitigates or softens the world of mortals with her sympathetic attitude and affetion. She is always resorted to by all. She occupies the Supreme position.

The *Lakṣmītantra* offers a slightly different explanation, Vide:

शृणोमि करुणां वाचं शृणामि दुरितं सताम् ॥
शृणामि च गुणैर्विश्वं शरणं चास्मि शाश्वतम् ।
शरीरं च हरेरस्मि श्रद्धया चेप्सिता सुरैः ॥ *LT.* 50.79b-80

I listen to the lamenting words of people who are devoted to me. I destroy the bad deeds (with their effects, of good people). I envelop the universe with my qualities. I am the refuge for all times. I am the body of Hari. Gods approach to have their desires fulfilled with faith in me.

Vedāntadeśika[22] observes that the name Śrī is derived in six ways in the '*Bhagavacchāstra*', that is Pāñcarātra. The six forms which are derived are *śrīyate, śrayate, śṛṇoti, śrāvayati, śṛṇāti* and *śṝṇāti.* All these but *śrāvayati* are stated in the *Ahirbudhnyasaṃhitā* and *Lakṣmītantra.* The word *śrāvayati* must

17. Vide: सर्वावस्थागता देवी स्वात्मभूतानपायिनी ।
अहं नारायणी शक्तिः सिसृक्षालक्षणा तदा ॥ Ibid. 2.11b, 12a
18. I entity: *ahamarthā*; I-hood: *ahantā.*
19. Vide: अन्योन्येनानाभावादन्योन्येन समन्वयात् ।
तादात्म्यं विद्धि संबन्धं मम नाथस्य चोभयोः ॥ *LT.* 2.17b-18a
20. Vide: षाड्गुण्यविग्रहं देवं तादृश्या च श्रिया युतम् । *Ahs.* 6.25a
Śrī depends on God, is depended upon by others, softens and listens. Ibid. 21.8b.
21. *LT.* 15.9.10.
22. *Rahasyatrayasāra* Vol. III. p. 341.

mean that Śrī as an intermediary between the soul and God, makes God listen to her recommendation on behalf of the soul for receiving God's grace.

From this we get the place given to Śrī (or Śakti), who is not referred in such contexts as Śakti in the Vaiṣṇava system. Yāmunācārya speaks highly of Śrī's greatness in his *Catusśloka*[23] while Ahirbudhnya is the narrator of Śrī's glory in the *Ahirbudhnyasaṃhitā*, the listener being Nārada, Śrī is the narrator in the *Lakṣmītantra*, the listener being Indra.

23. Vide: कान्तस्ते पुरुषोत्तमः फणिपतिः शय्यासनं वाहनं
वेदात्मा विहगेश्वरो यवनिका माया जगन्मोहनी ।
ब्रह्मेशादिसुरव्रजः सदयितस्त्वद्दास्यदासीगणः
श्रीरित्येव च नाम सूरिविदितं ब्रूमः कथं त्वां वयम् ॥

Your consort is Puruṣottama, the Lord of serpents (Ādiśeṣa) is the bed and seat, the Lord of birds (Garuḍa) who is of the nature of the Vedas, is your vehicle. Māyā is your veil which deludes (people). The host of Gods Brahmā, Śiva and others along with their consorts are Your servants and maid servants. O Goddess, the sages have named You as Śrī. What more can we speak of you?

Cosmology is the study of the ordered Universe. How did this order set in? What was the condition of the universe before this order came into being? In answer to this, the information contained in the *Sāttvata, Lakṣmītantra, Ahirbudhnyasaṃhitā* and *Jayākhya* is useful to understand what kind of solution is to be offered to the question stated above. The *Paramasaṃhitā* and *Paramāgamacūḍāmaṇi* contain brief accounts of these.

Brahman is described in the Upaniṣads as partless, free from activity and tranquil.[1] It willed to become many.[2] Though unborn, it is born as many.[3] In the context of creation, it will be wrong to admit that It loses its partlessness and becomes active. There must be disturbance for it then. These may be explained by the Vedāntins. This becomes possible because of Brahman's omnipotence. The *Brahmasūtras* raise these objections[4] in 2.1.8 & 21 and they answer these in *sūtras*[5] 2.1.9. and 2.1.22. Yet, an answer could be given without flouting the meaning of the passages cited under footnotes, 1, 2 & 3. The Pāñcarātrāgama brings in Śakti as having this agency under the willingness of Brahman and in the *Lakṣmītantra* in particular, it is Lakṣmī, in the form of Śakti that becomes the agent of creation. The macrocosmic and micro-cosmic aspects of creation are to be found in Śrī, that is she extends herself in creating the universe and reposes in its original stage of lying dormant in Nārāyaṇa.[6] She is Being and God is Becoming (*bhavat bhāvātmaka*) and she is I-entity and He is I-hood (*ahamartha-ahantā*). Identity is the

1. निष्कलं निष्क्रियं शान्तम् । Sv. up. 6.19
2. बहु स्याम् प्रजायेय । *Ch. Up.* 6.2.3.
3. अजायमानो बहुधा विजायते । *TA.* 3.13.1.
4. अपीतौ तद्वत्प्रसङ्गादसमञ्जसम् । *Br. Su.* 2.1.8.
   इतरव्यपदेशाद् हिताकरणादिदोषप्रसंगोक्त: । Ibid.2.1.21
5. न तु दृष्टान्ताभावात् । Ibid. 2.1.9
   अधिकं तु भेदनिर्देशात् । Ibid. 2.1.22.
6. अहं नारायणी शक्ति: सिसृक्षालक्षणा तदा ।
   अहं नारायणी शक्ति: सुषुप्सालक्षणा हि सा ॥ *LT.* 2.22a.23a

relation[7] between her and God. She is the action (*vyāpāra*) of God. What she does is attributed to Him.[8] The two are different and also non-different and so it is said that they two are one entity.[9] It is thus evident that Śrī (Śakti) is active while brahman is passive witness.

The *Ahirbudhnyasaṃhitā* tells that Śakti is of two kinds, Kriyā and Bhūti. The latter is of three kinds, Unmanifest (matter, Prakṛti), Kāla and soul.[10] Kriyāśakti activates Bhūtiśakti. Kriyāśakti opens the eyes which is said to be Viṣṇu's will and is Lakṣmī,[11] the life of Viṣṇu. It is Sudarśana when it becomes active. Pure, mixed and impure are the three kinds of creation. The first kind has the rise of *ṣaḍguṇa* in three pairs, from which Saṃkarṣaṇa, Pradyumna and Aniruddha arise.

The pure creation is now taken up for treatment.

Brahman possesses many qualities which are countless and is free from those which are to be abandoned.[12] Therefore the qualities are limited to six namely, *jñāna* (knowledge or omniscience), *aiśvarya* (sovereignty), *śakti* (power or force), *bala* (potentiality or omnipotence), *vīrya* (virility) and *tejas* (power).[13] The five qualities Śakti and others are the qualities of *jñāna*.[14] Creation begins when Śakti opens the eyes and these qualities emerge to become active. Brahman divides itself into four deities (*Vyūha*). The four emanations are Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha.

7. तादात्म्यं विद्धि संबन्धं मम नाथस्योभयो: Ibid.2.18a
8. व्यापारस्तस्य देवस्य साहमस्मि न संशय: ।
   मम कृतं हि यत् कर्म तेन तत्कृतमुच्यते ॥ Ibid.6b-7a
9. तावावां तत्त्वमेकं तु द्विधाभूतौ व्यवस्थितौ । Ibid.15, 10b
   Cf. देवाच्छक्तिमतां भिन्ना ब्रह्मण: परमेष्ठिन: ।
   एष चैषा च शास्त्रेषु धर्मधर्मिस्वभावत: ॥
   भवद्भावस्वरूपेण तत्त्वमेकमिवोदितौ ॥ *Ahs.* 3.25, 26a
   The two become Brahmādvaita.
   Vide: अपृथग्भूतशक्तित्वात् ब्रह्माद्वैतं तदुच्यते । *LT.* 2.11a
10. *Ahs.* 3.28a
11. Ibid. 5.6a-7b.
12. Cf. Ahs. 2.22-26a for a description of Brahman
13. Some scholars describe *tejas* as the power to subjugate,
    Vide: पराभिभवसामर्थ्यं तेज: केचित् प्रचक्षते । *LT.* 2.346
    Others treat *tejas* as included within *aiśvarya*. Ibid. 35a. *Vīrya* is treated as included in *aiśvarya*. Ibid. 33a. Thus there are only four qualities according to others.
14. *Ahs.* 2.61b

The four emanations have all these six qualities and are thus equal in status. Yet, they have some work to do for humanity. Saṃkarsaṇa has *jñāna* and *bala* in preponderance. He makes *Ekāntikadharma*[15] known well as a means of reaching God, and destroys the world. With *aiśvarya* and *vīrya* dominant in him, Pradyumna effects the practise of the Śāstra (Pāñcarātra) and in fact preserves the created world. Aniruddha has much of *śakti* and *tejas* and awards the fruits of the actions of the souls and is in charge of creation of the universe.[16] Elsewhere the same text, Saṃkarṣaṇa is said to maintain the universe.[17] Schrader notes that Aniruddha is the controller of preservation and Pradyumna of creation.[18]

Saṃkarṣaṇa is stated to have risen from Vāsudeva, Pradyumna from Saṃkarṣaṇa and Aniruddha from Pradyumna.[19] The four *Vyūha* deities are said to constitute an aggregate called Cāturātmya. Vāsudeva here is known as Vyūha-Vāsudeva. He is said to have sprung from the prime Vāsudeva called Para Vāsudeva. Saṃkarṣaṇa, Pradyumna and Aniruddha are held to represent the soul, intellect and ego.[20]

The *Pādmasaṃhitā* offers a different account. It admits two Vāsudevas, Sūkṣma and Sthūla. The subtle (Sūkṣma) Vāsudeva is of dark complexion and is two armed, the gross Vāsudeva with four hands. Nārāyaṇa arose from Sūkṣma Vāsudeva Vyūha Vāsudeva emerged from the Sthūla Vāsudeva.[21]

Leaving aside, Vyuha Vāsudeva, some scholars talk of three *Vyūhas* (*vyūhatraya*), since Vyūha Vāsudeva is not affected by time.[22]

The *Jayākhyasaṃhitā* gives a different account of the *Vyūha* theory. Acyuta arises from Vāsudeva, Satya from Acyuta, Puruṣa and Ananta from Satya.[23] This must be an older theory of *Vyūha* which in a way is not completely

15. The word *aikāntikadharma* used here is suggestive that the Pāñcarātra inherits the *Ekāntidharma* which Phenapa preached. In this respect, the Pāñcarātra is not different from Vaikhānasa.
16. *LT.* 4.19
17. Ibid. 4.14.
18. Schrader: Introduction to Pāñcarātra, p. 38
19. संकर्षणो वासुदेवात् तस्मात् प्रद्युम्नसंज्ञित: ।
    प्रद्युम्नादनिरुद्धोऽभूत् सर्व एते चतुर्भुजा: ॥ *Pād. S.*11.2.18.
20. *LT.* 6.12b, 13; cf. *Mbh* Śānti 348.39.40.
21. *Pād.S.*1.1.8, 13, 17-18.
22. *Ahs.* 53.11b-12; cf. *LT.* 6.12
23. *JS.* 4.4-7;

different from that of the Vaikhānasa. Puruṣa, Satya, Acyuta and Aniruddha are the four deities. Including Viṣṇu, that is, Ādimūrti, it can be said that the Vaikhānasas admit five deities such that they have Pañcavyūha. However, the *Jayākhya* mentions Vāsudeva, Aniruddha, Pradyumna, Acyuta and Saṃkarṣaṇa while dealing with the annual ceremonies for the departed soul.[24] The deities from Satya to Aniruddha are treated to be the masters of the elements.[25] God is said to be gross, subtle and transcendental in form. Brahman creates, protects and withdraws the world with the gross form. He remains in the heart of the beings with His subtle form and shows favour to the devotees with the transcendental blissful form.[26]

There is an earlier concept of *Vyūha* which consisted of Nara, Nārāyaṇa, Hari and Kṛṣṇa. This was replaced by a new concept of *Vyūha* which was introduced at the end of Dvāparayuga. Viṣṇu was born in the family of Sāttvatas and preached Pāñcarātra for the well-being of the world.[27] It appears from this that the name Pāñcarātra was given to the *Ekāntidharma* when Kṛṣṇa preached the doctrines. This is like the *Ekāntidharma* which was followed by the followers of Vikhanas and appears to have got the name Vaikhānasa after the system known as Pāñcarātra came into being. Saṃkarṣaṇa was Balarāma, Pradyumna was the son of Kṛṣṇa and Rukmiṇī and Aniruddha the son of Pradyumna. All these belonged to the family of the Sāttvatas. Hence the system of Pāñcarātra which was followed by the Pāñcarātrikas,[28] became known also Sāttvata and one of the Ratnatraya works and perhaps the earliest one is known as *Sāttvatasaṃhitā*.

Each of the *Vyūha* Gods has a corporeal form. The idolised forms have a purpose to fulfil by showering their favours on the people. Therefore an idol is required for worship.[29] Worship is of three kinds, namely through the

24. Ibid. 23.124-135, 139; cf. Ibid. 2.15b-16a
25. Ibid. 10.22a
26. Ibid. 4.21b-25a
27. *SKS.* Indra - 3.79-80
28. *Mbh.* Śānti - 11.334-51
29. कार्यार्था मूर्तयस्तस्य लोकानुग्रहहेतवः ।
    अतः साकारादिमं भक्त्याप्या सर्वसिद्धयः ॥ *Viṣṇu S.* 4.49
    Cf. मूर्तिमानेष पूज्योऽसौ अमूर्तेर्न तु पूजनम् ।
    कार्यार्थं मूर्तयस्तस्य लोकानुग्रहहेतवः ॥
    अतः पुरुषरूपेण कल्पयित्वा तमच्युतम् ॥ *Param. S.* 3.5, 6a
    Cf. प्रातिमं विग्रहं शश्वत् सर्वेषां श्रेयसे तु वै ॥ *Pauṣ. S.* 365.414a

mind, homa and idol.[30] He is tranquil and has the nature of pure consciousness. He takes then a body which is peerless and He is impelled by a desire to show favours to His devotees. He takes a body, though he is formless.[31] It is thus clear that God is desirous of doing good to His devotees. This is the main reason for the descents (*avatāra*). He takes in the *Vyūha* or *Vibhava* form. That the *Vyūha* deities have a form is clear from their icons in the temples particularly of the Vaikhānasa kind such as Tirumāliruñcolai in Triplicane (Chennai) and others. The idol of the deity at Tirumāliruñcolai holds a mace in the left hand which indicates that the temple is governed by the Pāñcarātra kind. The *Paripātal*,[32] Tamil classic, speaks of Kṛṣṇa and Balarāma as the deities in this temple. Balarāma or Saṃkarṣaṇa is not a *Vyūha* kind. Perhaps, this temple could have been governed by the rules of the Pāñcarātrāgama. Later, it must have changed into the Vaikhānasa kind.

The Pāñcarātra texts give a glorious description of the *Vyūha* deities, their consorts, ornaments and others. Vyūha Vāsudeva is white as snow or jasmine flower or moon. He wears a yellow garment. His banner has Garuḍa's figure. Saṃkarṣaṇa is red in complexion and wears a yellow garment and his emblem is palm tree. Pradyumna is like the glowing fireflies assembled at night in the rainy season, wears red silk and has fish in the banner. Aniruddha is like a mound of collyrium and wears a yellow cloth. He is deer-bannered. Lakṣmī, Kīrti, Jayā and Māyā are the consorts of Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha respectively. While the *Viṣṇu-*, *Lakṣmītantra*, *Viṣvaksenasaṃhitā* and others mention the mace as held by

30. Vide: मानसी होमपूजा च बेरपूजेति सा त्रिधा ।
यथोपयोगशक्यत्वात् कर्तुं पुष्पादिपूजनम् ॥
चक्षुषः प्रीतिकरणान्मनसोऽपि तथैव च ।
प्रीत्या संजायते भक्तिर्भक्तस्य सुलभो हरिः ॥
तस्मात् त्रयाणामेतेषां बेरपूजा विशिष्यते । Bhṛgu, Kriyādhikāra

31. शान्तस्संवित्स्वरूपस्तु भक्तानुग्रहकाम्यया ।
अनौपम्येन वपुषा ह्यमूर्तो मूर्ततां गतः ॥ *SS.* 2.69b-70a
Cf. Rāmānuja interprets the word *paritrāṇāya* in the *Bh. G.* 4.8. in the following words: मद्दर्शनाद्विनात्मधारणपोषणादिकमलभमानाः क्षणमात्रकालं कल्पसहस्रं मन्वानाः प्रशिथिलगात्रा भवेयुरिति मत्स्वरूपचेष्टितावलोकनालापादिदानेन तेषां परित्राणाय ।
These lines in the Rāmānuja's *Gītābhāṣya* explains the sense of the word भक्तानुग्रहकाम्यया

32. See *Paripātal.* 3.81.12.

Vāsudeva in the front left hand,[33] others like the *Mārkaṇḍeyasaṃhitā* mentions that the lotus is held in the main right hand. *Īśvarasaṃhitā* refers to the main right hand as offering protection to the devotees.[34]

The aggregate of the four *vyūha*-deities is to be meditated upon. There is however a distinct manner of worshipping each one of them. There are four levels of consciousness with the names *jāgrat* waking state, *svapna* dream state, *suṣupti* deep sleep and *turīya* transcendental.[35] This *cāturātmya* is intended to be worshipped. Aniruddha, Pradyumna, Saṃkarṣaṇa and Vāsudeva are the presiding deities over these four stages, especially those stated in the *Māṇḍūkyopaniṣad*.[36] The *Sāttvatasaṃhitā* describes them in brief. The first *cāturātmya* is that which is pure knowledge. Its complexion is like that of thousand fires, suns and moons. It is marked by its being the place of bliss. The second is that which is the seed (or sources) of all deeds and is the place for divisions. It is eternal, having a permanent form, having a lustre like that of the sun, which is divided into white and other colours extending upwards and downwards. It awards the fruits of enjoying solitariness (*kaivalya*) and destroys the source of worldly life. The third *cāturātmya* is beautiful like a mass of nectar. It causes maintenance, production and merging. It possesses all the instruments that are needed. It keeps its nature under control, rises and sets. The fourth *cāturātmya* is that under whose command, the universe stays on.[37]

The *Lakṣmītantra* treats the second, designating it as *Sauṣupta*, deep sleep.[38] It mentions the three kinds of *cāturātmya*, leaving the transcendental one. However, it is separately mentioned that the first state of cāturātmya is transcendental. It is undisturbed, pure existence.[39] Others are duly described.[40]

33. For details, see *LT*.10.27-28. The description contained in SS.5.9-18 is almost similar to that in LT.
34. For further details, refer to H.D. Smith; *Vaiṣṇava Iconography*. The four *vyūha* modes described: pp. 115-122. A different description of the weapons in the hands of the *vyūha* deities is given in *Pauṣ. S.* 36.145b-146.
35. These are stated to be Viśva, Taijasa, Prajñā and Turya in the *Māṇḍūkyopaniṣad.*
36. *LT*. 26.32.
37. *SS*. 6.82-87a; These are respectively transcendental, deep sleep, dream state and waking state.
38. As this is called Sauṣupta, (LT.10.21), this must be that of the third kind.
39. *LT*. 2.43.
40. *LT*. 10.22-42a

The *Ahirbudhnyasaṃhitā* states that there is a (another) *cāturātmya* called Caturbrahma made up of the letters *ha, sa, ṣa* and *śa*. It is called by the name Pañcabrahma with *kṣa* added to it.[41]

Does the statement made about Pañcabrahman suggest the possibility of the concept of Pāñcarātra? Or does it mean that the Vaikhānasa concept of five forms of Viṣṇu, namely, Ādimurti, Puruṣa, Satya, Acyuta and Aniruddha became reduced to four in the Pāñcarātra with the names, Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha? It seems that the concept of Viśākhayupa was evolved to fill the middle portion,[42] when Vāsudeva is held to occupy facing the east, Saṃkarṣaṇa facing South, Pradyumna facing West and Aniruddha facing North.[43]

The early texts like the *Jayākhyasaṃhitā*, *Ahirbudhnyasaṃhitā* and *Lakṣmītantra* do not describe the *vibhava*.

Viśākhayūpa is a lustrous column in Śrī Vaikuṇṭha. It has four faces each one turning to one direction. Each face has four sections allotted to each one of the *Vyūha* deities. This is indicative of the uninterrupted continuity of *Vyūha* through the four states of consciousness namely Vāsudeva in control of *turīya* which is not discernible. Saṃkarṣaṇa of *suṣupti* where consciousness is present in a faint form, Pradyumna of *svapna* where consciousness is present in a subtle form and Aniruddha of *jāgrat* with consciousness conveyed in a visible form. Vāsudeva is prominent in the East, Saṃkarṣaṇa in the South, Pradyumna in the West and Aniruddha in the North. All the four gods are present in each section. Vāsudeva occupies the top, Saṃkarṣaṇa is placed below, Pradyumna next down and Aniruddha at the bottom. When one deity is to be meditated upon in one state, all the other three are also presente there. Thus the *cāturātmya* concept is present in the contemplation of each state of consciousness. They became more distinct with the distinct character of the main deity of the section. The entire column thus represents one single deity of the Pāñcarātra.

41. *Ahs.* 16.83b-84a.
42. See *LT.* Translation by Sanjukta Gupta P. 59 fn.
43. Vide: व्यूहात् व्यूहसमुत्पत्तौ पदाद्यावत्पदान्तरम् ।
अन्तरं सकलं देशं संपूरयति तेजसा ॥
पूजितस्तेजसां राशिरव्यक्तो मूर्तिवर्जितः ।
विशाखयूप इत्युक्तस्तत्तज्ज्ञानादि बृंहितः ॥ *LT.* 11.11, 12

The *Vyūha* deities represent the branches of the Viśākhayūpa.[44] This column is also called by the name Brahmayūpa, since the deities are not different from Brahman.[45] The term Viśākha when applied to a column, means branches of the tree or its ramification. Para Vāsudeva becomes divided into four gods and thus is the justification for the name Viśākhayūpa. God is identified with Viśākhayūpa, as He rises alone controlling it.[46] It may be seen from this, that Viśākhayūpa is the source for the rise of *Vyūha* deities.

A particular aspect of the *Vyūha* theory is the nature of the activity of the deities who form into *Vyūha*. The activities of these deities are four, namely: calm (or inactive), active, spasmodically active and constantly active. They are called Śānta, Udita, Śāntodita and Nityodita respectively. Para Vāsudeva is in the inactive state, while the *Vyūha* deities are active. Vyūha Vāsudeva is in the transcendental state. Saṃkarṣaṇa, Pradyumna and Aniruddha are in charge of the states of deep sleep, dream and waking. This is comparable to the four states stated in the *Māṇḍūkya Upaniṣad.*

Vide: अयमेव विभागो माण्डूक्योपनिषदि विश्वतैजसप्राज्ञतुर्यनामभिर्निर्दिष्टः ।
शान्तावस्था वासुदेवावस्था । उदितावस्था व्यूहावस्था ।
तत्रापि शान्तोदितवस्थः प्रथमव्यूहः । नित्योदितावस्था अन्ये त्रय इति विशेषः । *LT.* Com. on 2.51.

Twelve gods also said to be forming part of *Vyūha* arise from the four *Vyūhas.* Keśava, Nārāyaṇa and Mādhava rise from Vyūha Vāsudeva; Govinda, Viṣṇu, Madhusūdana from Saṃkarṣaṇa; Trivikrama, Vāmana and Śrīdhara from Pradyumna, and Hṛṣīkeśa, Padmañābha and Dāmodara from Aniruddha.[47] Their consorts are Śrī, Vāgīśvari, Kānti, Kriyā, Śānti, Vibhūti, Icchā, Prīti, Rati, Māyā, Dhī and Mahimā. These are stated to be the Śaktis of vowels.[48] The weapons of these twelve *Vyūha* deities are described for each individual.[49] The ten divine descents (*avatāra*) are also described in

44. तस्मिंस्तस्मिन् पदे तस्मान्मूर्तिशाखाचतुष्टयम् ।
वासुदेवादिकं शक्र प्रादुर्भवति वै क्रमात् ॥ Ibid. 11.13
45. *SS.* 4.4.7
46. विशाखयूपो भगवान् स्वयं विश्वसिसृक्षया ।
अध्यक्षेण स्वरूपेण समुदेत्येक एव हि ॥ *SS.* 9.49b-50a
47. *Ahs.* 5.4b-48a; *LT.* 11.29-30;
48. *LT.* 20.35, 36
49. *Pauṣ. S.* 36.146-148

some texts as emanating from the Vyūhas.[50] It is worth noting that the *Sāttvatasaṃhitā* describes descents of god as Vāmana, Nṛsiṃha and Kṛṣṇa alone.

There are deities who come under *Vibhava* and are called as Prādurbhāva, emanations. They are held to rise from Viśākhayūpa. The *Sāttvatasaṃhitā*[51] enumerates their names as follows:

1. Padmanābha
2. Dhruva
3. Ananta
4. Śaktyātmā
5. Madhusūdana
6. Vidyādhideva
7. Kapila
8. Viśvarūpa
9. Vihaṅgama
10. Kroḍātmā
11. Baḍavāvaktra
12. Dharma
13. Vāgīśvara
14. Deva Ekārṇavaśaya
15. Kūrma Pātāladhāraka
16. Varāha
17. Narasiṃha
18. Amṛtāharaṇa
19. Śrīpati Divyadeha
20. Kāntātmā
21. Amṛtadhāraka
22. Rāhujit
23. Kālanemighna
24. Pārijātahara mahān
25. Lokanātha

50. Matsya, Kūrma and Varāha are from Vāsudeva; Nṛsiṃha, Vāmana, Rāma (Jāmadagnya) i.e. Paraśurāma from Saṃkarṣaṇa; Rāghava Rāma and Balarāma from Pradyumna and Kṛṣṇa and Kalki from Aniruddha: *Pād. S.* 1.2.31b-33a
51. *SS.* 9.77-81, *LT.* 20.45-48 enumerates the names of their consorts.
Pād. S. Kriyā. Ch. 16-18 describes Narasiṃha's forms which are more than eight, Rāma's ten, with four hands holding conch and discus besides bow and arrow, Kṛṣṇa with several forms in many postures holding weapons in the four hands. Nṛsiṃha's descent is given in detail in *SS.* 12.73-81. *IS.* 4.62b-66,76b-81 and *Śrī Praśna.S.* 13.96-142.

26. Dattātreya Mahāprabhu
27. Śāntātmā
28. Nyagrodhaśāyi Bhagavān
29. Ekaśṛṅgatanu
30. Deva Vāmanadeha
31. Sarvavyāpī Trivikrama
32. Nara
33. Nārāyaṇa
34. Hari
35. Kṛṣṇa
36. Jvalat paraśudhṛk Rāma
37. Rāma Dhanurdhara
38. Vedavidbhagavān
39. Kalkin
40. Pātālaśayana Prabhu

The words *deva* (14), *divyadeha* (19), *mahān* (24), *mahāprabhu* (27), *bhagavān* (28) *deva* (30) *sarvavyāpi* (31) *dhanurdhara* (37) *bhagavān* (38) and *prabhu* (40) are adjectives glorifying the deities named along with them; *divyadeha* means having a divine body, *sarvavyāpi* all pervading and *dhanurdhara* holding the bow. The word *jvalatparaśu* (blazing axe) is an epithet for Paraśurāma.

These are described in the chapters 9 & 12.

Padmanābha is described in the *Sāttvatasaṃhitā* ch. 9, 98-102 and Dhruva in the 103, 105. Vihaṅgama is Haṃsa described in 11-40-43. Varāha is Yajñavarāha (11.45-47). Hayagrīva is Vājivaktra described as Vidyādhideva (11.48-64). Kālanemighna (11.91-95a) is described as having killed Kālanemi. The rim of the wheel of time is verily the group of nescience.[52] That is destroyed by Viṣṇu and hence the name Kālanemighna. God lies on the banyan tree (Nyagrodha) whose branch is the tree of Karma and is in the form of bondage through nescience. It bears the fruits of delusion. God lies there to do favour to people.[53] Ekaśṛṅgatanu refers to God in His descent as

52. Vide: अविद्याख्या च या नेमि: कालचक्रस्य दुर्धरा । *SS.* 12.93b
Kālanemi is the name of a demon killed by Kṛṣṇa.

53. Vide: न्यग्रोधविटपाकारोऽप्यविद्याबन्धलक्षण: ।
कर्मवृक्षस्सुविततो मोहमायाफलावृत: ॥
तदुत्पाटनसिद्ध्यर्थमनुग्राह्यजनं सदा ।
आविश्यास्तेंऽशमात्रेण कृपयामास्मिन् जगत्प्रभु: ॥ *SS.* 12.100-117.

fish when the world was inundated by the waters of the sea. King Satyavrata was in a fix. Viṣṇu took the form of fish and its horn was tied to a boat which was occupied by the king and sages. Thus they were saved from flood.[54] Vedavid is described in the *Sāttvatasaṃhitā*[55] (12.152-156). Viṣṇu's descent as Kalkin is described in 157.164 in ch. 12 of the same text. Pātālaśayana lies on Ādiśeṣa and holds the weapons like discus.[56]

The *Īśvarasaṃhitā* which inherits the tradition of the *Sāttvatasaṃhitā*, enumerates the names of these Prādurbhavas with a request unto them to help in providing the occasion of worship to the devotee with their grace.[57] The deity Kāntātmā is also read as Śāntātmā. The deity named Amṛtadhāraka is omitted. Śāntātmā mentioned in the *Sāttvatasaṃhitā* is omitted here. The word *deva* before Ekārṇavaśaya, Pātāladhāraka, Jvalatparaśu, Dhanurdhara for Rāma and Bhagavān for Vedavid, are also found in the *Sāttavatasaṃhitā* and reproduced as they are.

The *Sāttvatasaṃhitā* does not mention the number for these deities but the number comes to thirtynine by counting. Two deities are not included in the *Īśvarasaṃhitā.*

The *Lakṣmītantra* states that these Prādurbhavas called *Vibhava* rise from Aniruddha.[58] In this list,[59] Śaktyātman is mentioned as Śaktīṣa, Ekārṇavaśaya is mentioned as Ekārṇāvantaśayī and Kūrma as Kamaṭhākṛti. The adjectives, which occur in the list formed in the *Sāttvatasaṃhitā* are also available with the names of the deities in this text.

The *Ahirbudhnyasaṃhitā*[60] contains the list of these deities, Ekārṇavaśaya is mentioned as Ekāmbhonidhiśāyī, Kūrma as Bhagavān Kamatheśvara,

54. Vide: Bhāgavata-purāṇa :
    सोऽनुध्यातस्ततो राज्ञा प्रादुरासीन्महार्णवे ।
    एकश‍ृंगधरो मत्स्यो हैमो नियुतयोजन: ॥ Bhāg. pp. 8. 24.44.
    Also cf. SS.12.131b-136
55. Vedavid is Vyāsa as described in the lines.
    युगानुसारिबोधानामखेदजननाय च ।
    विभजंस्तु चतुर्धा वै वेदमेकं त्रिकालवित् ॥ SS. 12.55-56.
56. *SS.*12.165-167.
57. *IS.*10.33b-44.
58. *LT.*4.29.
59. Ibid. 11.19-25, another list is given in this same text in 20.37-43.
60. *Ahs.* 5.50b-56.

Amṛtāharaṇa as Pīyūṣāharaṇa and Śrīpatirdivyadeha as Śrīpatirbhagavāndevaḥ; the adjectives found in the *Sātvatasaṃhitā* along with the names are also used in this text with those names.

Chapter 36 of the *Pauṣkarasaṃhitā*[61] gives a description of the twelve deities beginning from Keśava, some of the divined descents, Madhukaiṭabha, Amṛtāharaṇa, Rāhujit, Kālanemighna, Kālavaiśvānara, Pāthonivāsin, Kapilākṣa, Vidyāmūrti and Lokeśvara.

Liṅga is mentioned in the *Sanatkumārasaṃhitā* as belonging to Viṣṇu. The Vaiṣṇava *liṅga* should be uniformly round.[62] There is a temple for Śrī Veṅkaṭeśvara at Moṇḍipalaya 45 Km from Coimbatore in Tamilnadu. The place is also called Srinivasapuram, Melai Tirupati and Unjalvanam. Here Śrī Veṅkaṭeśvara is in the form of a *liṅga.* The worship in the temple is according to the Pāñcarātra system.[63] It is not known whether the liṅga is uniformly round.

When the *liṅgas* are stated to be four in number, it must be admitted that all of them are not Śivaliṅgas. When the form of the Viṣṇuliṅga is said to be round, this must be taken as identical with Śālagrāma, but this could not be admitted, as few Śālagrāmas are round in shape but many are oval-shaped, long and of different sizes. Though the Ratnatraya texts do not mention this, it may not be wrong to assume that the Viṣṇuliṅga occupies a place between the *yantra* and idol in the process of development of having a concrete form of God.

Further, there is a division of Brahman as *niṣkala, sakalaniṣkala* and *sakala. Niṣkala* means partless which indicates Brahman as being in its own position of pristine glory. *Sakalaniṣkala* means both partless and having parts, and *sakala* as having parts. *Niṣkala* is called Sadāviṣṇu, *sakalaniṣkala* is Mahāviṣṇu and *sakala* is Viṣṇu. Among these Viṣṇu and Mahāviṣṇu are in the form of idols. An idol which is made but not used is Viṣṇu. It is Mahāviṣṇu

61. *Pauṣ. S.* 126-230.
62. Vide: *SKS.* Brahma 6.50-52, Four kinds of liṅgas are mentioned Vide:
    लिङ्गं तु त्रिविधं प्रोक्तं ब्राह्मं शाङ्करमेव च ।
    वैष्णवं च त्रिदैवं च चतुर्थं परिकीर्तितम् ॥
    मूलस्थूलं भवेत् ब्राह्मं शिरः स्थूलं तु शांकरम् ।
    वैष्णवं समवृत्तं च धारालिङ्गं तथैव च ॥
63. See *The Hindu* dated 1st-November, 1996 for further information.

when it is installed. These two are to be honoured with deeds done to them. Sadāviṣṇu has no form, the other two have forms.[64]

According to the *Sanatkumārasaṃhitā*, the Supreme deity is Sadāviṣṇu who is also known as Vāsudeva from whom arose another Vāsudeva with a definite form. He is called Mahāviṣṇu, the creator, from whose mind there arose Śānti who produced a son called Saṃkarṣaṇa, the destroyer and also known as Śaṃkara. Pradyumna, who is also called Brahmā, arose from the left side of Saṃkarṣaṇa. Pradyumna created Sarasvatī, the Goddess of speech from whom arose Aniruddha also called Puruṣottama. Rati arose from Aniruddha, who lying in the waters let a lotus emerge from his navel. An egg emerged from this lotus. Hiraṇyagarbha rose from this lotus and is identified with Brahmā, the four-faced deity. A Goddess with the name Saṃdhyā arose from Brahmā and Rudra was born of Saṃdhyā. Satya is another name of Rudra. Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha and other progenitors (Prajāpati) were also born of Saṃdhyā. Dakṣa, one of the progenitors, had a mind-born daughter called Satyā who produced a mind-born son called Acyuta. Acyuta is the same as Pradyumna, Acyuta arose from Aniruddha. From this account it is known that there are two sets of *Vyūhas*, one representing the subtle stage and the other a gross one. The deities of the gross stage are responsible for creation.[65]

The *Viṣṇusaṃhitā* mentions the three forms of Viṣṇu as Prabhaviṣṇu, Mahāviṣṇu and Sadāviṣṇu.[66] Similarly, there are three forms of God as Ātman, Antarātman and Paramātman.[67]

The Vaikhānasa Āgama treats Brahman as having the name Viṣṇu.[68] Puruṣa forms a part of Viṣṇu, Satyā that of Mahāviṣṇu, Acyuta that of Sadāviṣṇu and Aniruddha that of Vyāpin, all-pervasive God.[69] Viṣṇu is the name of the ultimate Reality according to the Vaikhānasa and Nārāyaṇa expresses that in the Pāñcarātra. This name also occurs as Sadāviṣṇu in the texts of both the Āgamas. Perhaps, these names occured in the Ekāntidharma which both the Āgamas followed, and Vaikhānasa in particular.

64. *SKS.* Brahma 6.138, 140. *JS* has *śakti* and this *kāla* forms *JS.* 2-28b.
65. *SKS.* Indra 6.1-10; 18-28
66. *Viṣṇu S.* 3.43b
67. Ibid 3.43a
68. *JK.* p. 52
69. Ibid pp. 509-10

Pure creation has been described in the previous chapter. Mixed (*miśra*) creation is treated in this chapter. The *Jayākhyasaṃhitā* treats the matter under this head giving the name Brahmā's creation.[1] The nature of treatment is similar to that found in the Purāṇas.

A golden stalk arose from Viṣṇu's navel. The four faced Brahmā was created there by Viṣṇu. Brahmā became fully conversant with the Vedas and Vedāṅgas and became endowed with the eight qualities[2] and the power to create. He became proud with the quality of *rajas* and therefore lost the power to maintain the world. Two demons who became powerful, stole away the Vedas. Viṣṇu restored them to Brahmā, at the latter's request and Brahmā was able to keep the Vedas intact with him.[3] Rudra arose from the forehead of Brahmā.[4] Marīci, Atri, Aṅgiras, Pulastya, Pulaha; Kratu and Vasiṣṭha were the mind-born sons of Brahmā and they carried on the work of creation assigned to them by Brahmā.[5] According to another version, Aniruddha created at first water which was in fact matter changed into that. Lord Aniruddha laid Himself there. A lotus called *Mahat* arose from His navel. He created a cosmic egg of golden hue. Hiraṇyagarbha arose from it. Saṃdhyā a Goddess arose from the left side of His body from whom Rūdra was produced, who was also called as Satyā. Marīci, and other sages arose from Saṃdhyā,[6] as the brothers of Satyā. Brahmā is identified with Hiraṇyagarbha and Virāṭ with four hands. Virāṭ was born of the golden egg[7] and is held as the cosmic person containing the jīva.

1. *JS.* Ch.2.
2. Aṇimā, Mahimā, Laghīma, Garimā, Prāpti, Prākāmya, Īśitva and Vaśitva are the eight qualities.
3. See under 469
4. *Pād. S.* I.2.11
5. Ibid. 3.14b-15
6. *SKS.* Indra. 6.17-25
7. *LT.* 5.82

There is no mention in the *Sanatkumārasaṃhitā* of the appearance of Viṣṇu from the pillar,[8] though Hiraṇyakaśipu met with death at the hands of Narasiṃha. The Gods approached Saṃkarṣaṇa who took the form of tortoise and offered them nectar.[9] Viṣvaksena descended as Garuḍa and became the vehicle of Viṣṇu.[10] The Vedas, which were lost, were restored to Brahmā by Hayagrīva who was the mind-born son of Pradyumna.[11] When all knowledge was lost, the gods approached Saṃkarṣaṇa for help, created Kapila who preached the doctrines of Sāṃkhya.[12] Saṃkarṣaṇa descended as the son of Jamadagni.[13] Rāma created a separate heaven to accommodate the people of Ayodhya.[14] Kṛṣṇa taught the Pāñcarātra system.[15]

The impure creation starts with the evolution of primordial matter (Pradhāna). The relation between *pradhāna* and *mahat* which is evolved out of it and that between *mahat* and *ahaṅkāra* and further evolutes is cause and effect called technically by the name *Satkāryavāda.* This means that the effect exists in the cause even before it is produced. It is latent there and is subtle. The cause transforms into effect and this is called *pariṇāma* (modification or transformation). The cause is subtle then and becomes gross when it becomes effect. This is the view of the Sāṃkhya system. The Pāñcarātra adopts this concept.[16] The powers of all objects are seen only when those objects are produced.[17]

The name Sāṃkhya means enumeration and is held to convey three senses, enumeration of the worldly objects, speculative knowledge about

8. The name Hiraṇyagarbha is explained as beneficial (*hita*) and (*ramaṇīya*) is the embryo of which the world comes into being. Vide: *Ahs.* 2.38
 SKS. Indra 3.14; *VP* (1.20) does not refer to the slaying of Hiraṇyakaśipu by Viṣṇu.
9. This happened in a former Manvantara. Vide: *SKS.* Indra 3.36
10. Ibid. 43b-49
11. Ibid. 59b-61
12. Ibid. 63-66a; cf. *Bh.P.* 3.24
13. Ibid. 67
14. Ibid. 72, the regions which where created were called Sāntānika. Vide *Rāmāyaṇa* - Uttara. 110.19
15. *SKS.* 3.80a.
16. Vide: यथा न्यग्रोधधानायां त्रैगुण्यं प्रकृतौ तथा ।
 या स्थितिर्महदादेः सा भावसृष्टिर्निगद्यते । *LT.* 12.39b-40a
 Just as the banyan tree exists dormant in its seed, mahat and others are in Prakṛti composed of three *guṇas* (*sattva, rajas* and *tamas*). This is the state of creation.
17. Cf. शक्तयः सर्वभावानामचिन्त्या अपृथक्स्थिताः ।
 स्वरूपे नैव दृश्यन्ते कार्यतस्तोपलक्षिताः ॥ *Ahs.* 3.2

them and initiative knowledge about them.[18] The five *tanmātrās* (subtle elements), space and others issue out of the *tāmasa ahaṃkāra;* cognitive senses (*jñānendriya*) rise from its *sattva* aspect and organs of action *(karmendriyas)* from its *rājasa* aspect. Mind is from both. There are five subtle elements and five gross elements, eleven senses, they become twentyfour with matter, *mahat* and ego.[19] Following the Sāṃkhya system, the Pāñcarātra names the indeterminate perception as *ālocana.*[20]

While the *Ahirbudhnyasaṃhitā* holds all the eleven senses *(indriyas)* are produced from the Sāttvika aspect of ego, the *Lakṣmītantra* tells that the five cognitive senses rise from the *sāttvika* aspect of ego, the active from the *taijasa* aspect and the mind could be both a cognitive and an active organ.

Saṣṭitantra is a Sāṃkhya treatise by Kapila. It is lost and the contents are available only in the *Ahirbudhnyasaṃhitā.* It is divided into two parts with the names Prākṛtamaṇḍala and Vaikṛtamaṇḍala. The former has thirtytwo and the latter twentyeight sections. Together they make the number sixty and hence the name of the work.[21]

18. संख्यास्तिस्रो हि मन्तव्याः सांख्यशास्त्रनिदर्शिताः ।
प्रथमा लौकिकी संख्या द्वितीया चर्चनात्मिका ॥
समीचीना तु या धीः सा तृतीया परिपठ्यते ।
संख्यात्रयसमूहो यः सांख्यं तत् परिपठ्यते ॥ *LT.* 15.24, 25

19. cf. *Ahs.* ch. 7

20. Vide: घ्राणस्य विषयो गन्ध आघ्राणं च क्रिया मता ।
वृत्तयो विषयेष्वस्य श्रोत्रादेः श्रवणादयः ।
आलोचनानि कथ्यन्ते धर्ममात्रग्रहस्थितौ ॥ *LT.* 5.58 a58b

21. Vide: षष्टिभेदं स्मृतं तन्त्रं सांख्य नाम महामुने ।
प्राकृतं वैकृतं चेति मण्डले द्वे समासतः ॥
प्राकृतं मण्डलं तत्र द्वाविंशद्भेदमिष्यते ।

They are: 1. Brahmatantra, 2. Puruṣatantra, 3-5. Three tantras of Śakti, Niyati and Kāla; 6-8. Guṇatantra; 9. Akṣaratantra, 10. Prāṇatantra, 11. Kartṛtantra, 12. Sāmitantra, 13-17. Jñānatantra, 18-22. Kriyātantra, 23-27. Mātrātantra, 28-32. Bhūtatantra.

अष्टाविंशति भेदं तन्मण्डलं वैकृतं स्मृतम् ।

These are:

1-5. Kṛtyakāṇḍa, 6. Bhogakāṇḍa and 7. Vṛttakāṇḍa, 8-12. Kleśakāṇḍa, 13-15. Pramāṇakāṇḍa, 16. Khyātikāṇḍa, 17. Dharmakāṇḍa, 18. Vairāgyakāṇḍa, 19. Aiśvaryakāṇḍa, 20. Guṇakāṇḍa, 21. Liṅgakāṇḍa, 22. Dṛṣṭikāṇḍa, 23. Ānuśravika kāṇḍa, 24. Duḥkakāṇḍa, 25. Siddhakāṇḍa, 26. Kāṣāyakāṇḍa 27. Samayakāṇḍa, 28. Mokṣakāṇḍa, *Ahs.* 12.19-23.

The *Jayākhyasaṃhitā* gives the names prakāśātmā, vikṛtyātmā and bhūtātma to the three kinds of ego.[22] When the sentient self gets joined with the inert matter, there is bondage and when they are separated there is liberation.[23]

The *Lakṣmītantra* explains this creation through the Sāṃkhya principles. Hiraṇyagarbha and Trayī were born of the lotus that appeared in the navel of Viṣṇu. Time was evolved from the three qualities *bala, vīrya* and *tejas*. It sets the limits for the material world.[24] The lotus, Hiraṇyagarbha and Trayī became transformed into *Mahat*. Hiraṇyagarbha has then two sets of qualities, one has *dharma, jñāna, vairāgya* and *aiśvarya*. The other set has *adharma, ajñāna, avairāgya* and *anaiśvarya*. These are morality, knowledge, detachment and majesty and immorality, nescience, attachment (non-detatchment) and lack of majesty. Mahat evolves into Ego and the three *Guṇas*: *sattva, rajas* and *tamas* are created from the three components of ego. From these arise the sense organs, organs of action and mind, the subtle elements (*tanmātrās*) and gross element ākāśa and others.

Each subtle elements gets transformed into its gross form. For instance, sound into ākāśa[25] etc. Direction, lightning, sun, moon and the earth become the presiding deities of sound, touch, form, taste and smell respectively.[26] Agni, Indra, Viṣṇu, Prajāpati and Mitra become the presiding deities of the motor organs *(karmendriyas)*.[27]

Creation of the *bhautika* (relating to elements) belongs to the gross kind rising from the gross body of Virāṭ. The beings created thus are viviparous (*yonija*) born of egg (*aṇḍaja*) produced from sweat (*svedaja*) and germinated (*udbhijja*). All other inanimate things are products of the five elements (*bhūta*).

22. *JS*. 3.4b
23. Ibid. 3.17-29a
24. *LT*. 5. 25-28.
25. Ibid. 5.29 to 38
26. Ibid. 5. 59b-60a
27. Ibid. 5. 65b-66a

Why should there be creation? The answer is to be found in the place assigned to Śakti in the Pāñcarātrāgama. Śakti or Śrī is God's essential nature. She forms the body of Nārāyaṇa consisting of the six divine qualities. *Jñāna* (omniscience) forms her essence which is also the essence of Brahman. The other qualities emerge out of her essence and are her attributes. She performs all the functions of Nārāyaṇa, being inseparable from Him. This proves that all the manifestations of God are hers. She is the will of God and has no existence apart from Him.[1]

She possesses five functions which are creation, maintenance, destruction, disappearance and showing favour. Disappearance (*tirobhāva*) is appearance in a way different from the reality, i.e. when consciousness is affected by matter. Citśakti (consciousness) is the individual self. It is numerous. *Tirobhāva* has five components; namely: Avidyā, Asmitā, Rāga, Dveṣa and Abhiniveśa.[2] The first is Tamas, which is also called Avidyā and is *jīva's* ego or self consciousness (*aham*). When *jīva* identifies itself with a material object, it produces Kleśa also called Mahāmoha referred to as Asmitā. As a result of this, pleasant recollections follow. They are called Rāga. Unpleasant recollections result in the production of Dveṣa. The tendency to have happiness, even when obstacles appear is called Abhiniveśa.

The *jīvas* are affected, as a result of the Karmans they have done in the past, by three limitations namely that of space, knowledge and action. Śakti creates inanimate objects, through which the jīvas could have the experience of pleasure or pain.

Creation, sustenance and dissolution are too well-known. The final action is *Anugraha* which is introduced in the Āgamas to establish Śakti's absolute control over the jīvas. In the absence of this, the selves would be

1. *LT.* 12.13b-14a., these apply to God also, *Ahs.* 14.14b-15a.
2. Cf. *YS.* 2.3.

subjected to the stream of life and death. Śakti shows this action out of compassion for the lot of the souls. This *anugraha* is called Śaktipāta,[3] descent of supreme Śakti. This makes the soul cross over worldly existence.[4] This word for Śakti's grace in the *Lakṣmītantra*, a text glorifying Śakti, is also the term of God's grace in other Āgama texts.[5] This name occurs in the Śaiva Āgama Mṛgendra,[6] indicate that its origin and prevalence must be traced to Kashmir. It is but natural that this along with the Pañcakṛtya[7] should be treated in the *Ahirbudhnyasaṃhitā* ch. 14, a text of Kashmir origin. As a result of this, the jīvas would mend their way of behaviour leading to their own freedom or, Sakti would make them seek her favour and get released from bondage.

For the well-being of the souls, Śakti divides herself into six sheaths or bodies. They are Śaktikośa, Māyākośa, Prakṛtikośa, Prasūtikośa, Brahmāṇḍa kośa and Jīvakośa.[8] These are connected with pure creation. The word *Kośa* means 'nest' (*kulāya*) or body. Among them, Śaktikośa is Śakti's transcendental form from which the four Vyūha deities emerge. Śrī, Sarasvatī, Rati and Śānti are the spouses of Saṃkarṣaṇa, Pradyumna, Aniruddha and Vāsudeva respectively.

Material creation starts with Māyākośa, the starting point of impure creation. Śakti is called here Mahālakṣmī. She creates the world with her body made of *rajoguṇa*. Her names then are Caṇḍā, Caṇḍi, Caṇḍikā, Bhadrakālī, Bhadrā, Kālī, Durgā, Maheśvārī, Triguṇā. Bhagavatpatnī and Bhagavatī.[9] Mahālakṣmī, Mahāmāyā and Mahāvīdyā, who represent the three guṇas *rajas, tamas* and *sattva,* form the third sheath called Prasūtikośa, i.e. 'Mother's body'. Brahmā and Lakṣmī arose from Mahāśrī, Rudra and

3. Vide: मया जीवा: समीक्ष्यन्ते श्रिया दु:खविवर्जिता: ।
   सोऽनुग्रह इति प्रोक्त: शक्तिपातापराह्वय: ॥ *LT.* 13.8b.
4. शक्तिपात: स वै जीवमुत्तारयति संसृते: ॥ *Ahs.* 14. 33a
5. Cf. *Ahs.* 14.300b.
6. *Mṛgendrāgama*, Pañcakṛtyaprakaraṇa. 4.
   For details, see Dr. Wayne Surdam, Śaktinipāta (The fall of grace). *T.O.R.* Madras Vol. XLII-XLVI pp. 57-65.
7. For a treatment of the fivefold action, see the Introduction of the translation of *LT.* by Sanjukta Gupta pp. XXV-XXVI.
8. Vide: शक्तिर्माया प्रसूतिश्च प्रकृतिस्त्रिगुणत्मिका ।
   ब्रह्माणं जीवदेहश्चेत्यते षट्कोशसंज्ञिता: ॥ *LT.* 6.3b, 4a
9. Ibid. 4. 39, 40

Trāyi (Vāk, Sarasvatī) from Mahakālī and Viṣṇu and Gaurī from Mahāvidyā. A part of Pradyumna, Saṃkarṣana and Aniruddha were associated in this connection, with *Mahāśrī, Mahākālī* and *Mahāvidyā* respectively. Brahmā married Trayī, Viṣṇu married Lakṣmī and Rudra married Gaurī.[10] Prakṛtikośa is stated to be matter in which the three qualities *sattva, rajas* and *tamas* are in equillibrium when Aniruddha, also called as Puruṣottama lies on the waters. Brahmā produced a cosmic egg which is called *Prakṛti* by some scholars. The world beginning from Mahat upto the elements is produced out of this. This is called *Brahmāṇḍa.* The bodies of the beings with their limbs are in the Jīvakośa.

There is another creation which is based on *Adhvan* (courses). This is sonic creation. Śakti is present in all the six courses, which are *Varṇa, Kalā, Tāttvika, Māntrika, Pādika* and *Bhauvana.*[11]

Varnādhvan means the course relating to Varṇa, letter, also called akṣara. They are produced within the body and pass through three stages Parā, Paśyantī and Madhyamā and is finally heard at the fourth stage, called Vaikharī. It is not audible in the three stages. The sound whici is produced in the region below the navel, that is, in the *Mūlādhāracakra* and could not be heard by any one. It is called Parā at this stage. Next, it reaches the navel, where it is called Paśyantī. It could not be known then, as it is not formed into a word (pada) but knowable to those who practise Yoga. It reaches the next stage in the heart when it is known as Madhyamā and finally it reaches the throat when it is called Vaikhārī and is audible.[12] These four stages are meant here by Varṇādhvan in which Śakti takes her rise. The second is Kalādhvan, which is in the form of six qualities *jñāna* and others. *Vyūhas* and divine descents (*vibhavas*) represent Tattvādhvan.[13] Mantrādhvan depends upon

10. Ibid. 5.7-14.
11. Vide: Ibid. 22.106-110.
12. Vide: परा वाक् मूलचक्रस्था पश्यन्ती नाभिसंस्थिता ।
हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा ॥ *Paramalaghumañjūṣā*, Sphoṭavikāra. p. 27
Cf. चत्वारि वाक् परिमिता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः ।
गुहा त्रीणि निहिता नेङ्गयन्ति ।
तुरीयं वाचो मनुष्या वदन्ति ॥ *RV.* 1.164, 45
13. Tāttvika means belonging to *tattva.*

Varṇādhvan and takes the shape of mantras.[14] Padādhvan is represented by the four levels of consciousness, namely *jāgrat*, *svapna*, *suṣupti* and *turīya*. These are intended for those who worship at these levels.[15] Śakti or God remains as the inner controller of the entire world constituted by the sentient and non-sentient beings. This is called Bhuvanādhvan.[16]

14. Mantrādhvan is held by the Mīmāṃsakas, who hold that mantras would themselves award the fruits of the ritualistic deeds.
    Vide: अग्नौ समिद्धार्चिषि सप्ततन्तोरातन्विवान् मन्त्रमयं शरीरम् ।
    अखण्डसारैर्हविषां प्रदानैराप्यायनं व्योमसदां विधत्से ॥ Vedāntadeśika; *Hayagrīvastotra* 10
15. Pādika relating to *pada*, the level of consciousness.
16. Bhauvana relating to Bhuvana, the world. All those treated in *LT*. 22.10-28.

The word *tattva* means the nature of that; 'that' is the object whose nature is to be dealt with. It may mean a material object, quality or action. Hence it is hard to enumerate the *tattvas* in a particular school of thought. The word *tattvajñāna* means 'the knowledge of that' which may be the six categories in the Vaiśeṣika system of thought.[1] The Viśiṣṭādvaita Vedānta admits three *tattvas*, namely *cit*, *acit* and *Īśvara*. These three may be expressed as one *tattva*, *cidacidviśiṣṭam ekam tattvam*, a Reality that is governed by the sentient and non-sentient.

Just as viscosity (*sneha*) does not exist apart from milk, so also is the Supreme God with reference to all the things in world. What is stated as *one* or distinet shall be meditated upon. It is hard to enumerate all the *tattvas*. The instruments of knowledge may be from earth to the group of the senses. There are groups like this which could be considered as *tattvāgama*. Mind, intellect and ego form group with *sattva*. Time, knowledge, action, desire and *Prāṇas;* Guṇaṣaṭka (the group of six qualities), Aṇimā and the other seven accomplishments designated as eight *siddhis*, things coming under *Adhyātma*, *Ādhibhautika* and *Ādhidaivika* and *Cāturātmya*.

The *Lakṣmītantra* enumerates thirty-five *tattvas*. They are ten elements according to their gross and subtle forms.[2] The senses are ten; cognitive and conative. The inner sense (*antaḥkaraṇa*) is three, *buddhi*, mind and ego. *Prakṛti*, *prasūti*, *māyā*; *sattva*, *rajas* and *tamas*; *kāla*, *niyati* (fate) *śakti*, *puruṣa*, absolute Space (*Paramapada*) and *Bhagavān* are twelve.[3] These thirtyfive are grouped under three heads namely pure, impure and a mixture of both.[4]

1. *Pauṣ*. 33.132-134.
2. Subtle element is *tanmātrā*
3. *LT*. 6.42b-44;
4. Ibid. 7-1.

The *Pādmasaṃhitā* (1.8.39-45) enumerates fiftyone tattvas. They are Avyakta,[5] Buddhi, Ahaṃkāra, five Tanmātrās, eleven senses,[6] five elements, Māyā, Kāla, Kalā,[7] Rāga, Vidyā,[8] Nandā,[9] Mahānanda,[10] Mahāvidyā,[11] Kṣetrajña, Śiva, Brahmā, Puruṣa, Satya, Acyuta,[12] Ananta, Viṣṇu, Sarva,[13] Nirvṛti,[14] Viśva,[15] Puruṣa, Parameṣṭhin, Aniruddha, Pradyumna, Saṃkarṣaṇa, Vāsudeva and Dvau.[16]

Among these, *kalā* and *vidyā* have almost the same meaning with slight difference in import, Puruṣa after Brahmā must mean Viṣṇu but there is again another word *puruṣa* in the list, *dvau* means two but what do they denote is not known, but only with this word, the number of *tattvas* become fiftyone. It is not also clear why some deities like Nanda, Viśva and the like alone are mentioned leaving others. Śiva and Śarva mean the same God Śiva. Thus this list seems to merely enumerate some names without mentioning the important persons or deities of particular groups. On the other hand, this text is highly useful for the information it gives on kinds of places, Jambūdvīpa, Bhūloka, Nether regions and Bhuvarloka.

5. *Avyakta*-unmanifest, Primordial matter when it is not yet polarised.
6. *ekādaśa coktāni*: 'Those eleven which have been said'. What these eleven are, is not mentioned.
7. *kalā* - digit, practical arts.
8. *vidyā* - science, the three Vedas.
9. *Nandā*: Name of Śrī as she is filled with the six qualities. *Ahs.* 21.40a
10. *Mahānanda* (f) name of Śakti denoting Śri. This must be feminine in gender, Ibid. 9a
11. *Mahāvidyā*: The of Śakti which produces Viṣṇu and Gaurī. A mantra - *SKS*, Śiva 3.10b-11a.
12. This indicates that the *Pādmasaṃhita* inherits the tradition recorded in *JS.* 4.2-7;

    Aniruddha, according to the Vaikhānasā Āgama, in the place of Ananta. *JS.* does not present the purely Pāñcarātra tradition which is recorded in later texts; nor does it follow the Vaikhānasa tradition. A concept of the *vyūha* doctrine with an admixture of the *vyūha* theories of both the Vaikhanasa and Pāñcarātra should have come into being in the early period of the development of the *vyūha* doctrine.

    Perhaps, this represents the correct Pāñcarātra tradition.
13. *Śarva* must be the reading in the place of *sarva* meaning Śiva.
14. *Nirvṛti* may be a wrong reading. *Niyati* may be the reading meaning fate, otherwise, its normal sense of 'satisfaction' does not suit the context.
15. *Viśva*: Lord of the state of wakefulness according to the Vedanta.
16. *dvau*: two, this does not make clear its sense.

    द्वौ वै पौनर्भवौ प्रोक्तौ जातौ तस्यां सवर्णजौ ॥

    dvau Paunarbhavau, a remarried person - Why the dual member? *Paus. S.* 36.126

Besides, *tattvas* are to be known for the proper understanding of their relative positions in the scheme of knowables. For instance, sixteen topics[17] *(padārthas)* are enumerated by Gautama in the *Nyāyasūtras* and it is stated there that their knowledge would lead to liberation but the knowables are not all the sixteen but only twelve.[18]

The *Pauṣkarasaṃhitā* enumerates twentysix *tattvas*, namely, the four *vyūha* deities, the twelve deities beginning with Keśava and ending with Dāmodara and the ten descents beginning with that of Matsya.[19] This list is not exhaustive. It is confined to the forms of God to be worshipped. There are *tattvas* like the soul, worlds and others which are also to be known.

Epistemology forms part of any system of thought. It is also treated in the medical treaties of *Caraka* and others. Curiously enough, the Āgamas do not treat this topic. Perception and verbal testimony play a prominent role in the Pāñcarātra tradition though specific treatment is not offered to them. There is only the mention of perception, inference and verbal testimony as *pramāṇas.*[20]

17. *Nyāya Sūtra* 1.1.1
18. Ibid. 1.1.
19. The ten *Avatāras* of Viṣṇu are meant here - Vide: *Pauṣ. S.* 36.126
20. These three *pramāṇas* viz. *pratyakṣa, anumāna* & *śabda* have been accepted by the Sāṁkhya System of Indian philosophy as well.

XVI. *Jiva*

The individual souls are called *ātmā*, *jīva*, *cetana* and *cicchśakti*. Śakti or God remains in the first *kośa* which is called *Śaktikośa*, while the selves which are of different kinds are spread over in the other *kośas*.[1] *Śakti* is the sentient being.[2] The soul is only *śakti* in her shrunken form (*saṃkoca*).[3] This should mean that the individual souls are not different from *śakti*, rather they are *śakti* in minute form. That the soul is held to be different from God or *śakti* is due to her own free will.[4] These represent the *Bhūtiśakti* of *Śrī*. They are omniscient. They are dull, intense in thought by being the *śakti* of Viṣṇu. They are seized by nescience and come under the influence of misery. These, which are called by the name *jīva* become subjected to bondage and also become released from it. They come down to earth on account of their Karman and remain here according to the will of Viṣṇu and they move also from place to place on earth.[5]

The deeds, which are accumulated in the past births, bear results, but they do not bear fruit at one and the same time. Some are beholden to Viṣṇu when they are born and this is due to their good deeds emerging to bear fruit. At other times, they are different from each other. The relative

1. *LT.* 6.26.
2. Ibid. 14.4.
3. Vide: प्रमाता चेतन: प्रोक्तो मत्संकोच: स उच्यते । Ibid. 6.36a
   संकोचो मामक: सोऽयं स्वच्छ-स्वच्छन्दचिद्घन: ।
   अस्मिन्नपि जगद्भाति दर्पणोदरशैलवत् ॥ Ibid. 13-24.

   It is said here that the individual self represents the shrunken state of *cicchśakti*. The analogy is the huge mountain appearing small in a mirror, the analogy does not seem to be apt. The reflected image of the will is unreal. Then the selves will have to be declared as unreal as in the Dvaita-vedānta. It is not clear whether this is the intended sense. The Āgamas are based on realism. Cf. *Ahs.* 14.10a. Or, the analogy may be taken to lay emphasis on the size of the soul.
4. Ibid. 12.18
5. *Ahs.* 5.35-41

greatness in the case of their merit brings about the difference among the selves. Discriminative knowledge in knowing God's delay or quickness results from the favour of God who shows itself only at times and to some persons and therefore there is need to admit the rise of *vyūhas*. Why does God bestow His favour in this way? The devotees of God have egoism and selfishness. As a result of this, the qualifications of those devotees to win God's favour are not of the uniform kind. If they have no discriminative knowledge even for God's descents (*vibhava*), God has to take several forms to force them get the knowledge of those descents.[6] Śakti or Śrī finds the selves afflicted by miseries caused by contact and separation among themselves. The miseries torture their bodies, senses, mind and intellect. Śrī becomes then filled with sympathy for their lot. Continuously receiving Her grace, the selves, become absolved of their sins. Then they are no longer miserable. The favour then shown by Śrī on them is called *Śaktipāta*. Then their bodies transcend gradually the material body. The selves cannot know by any means when divine grace would alight on them. The souls which get His (or Her) grace would indulge in good deeds and acquire knowledge of the *Upaniṣads* and become devotees of Viṣṇu. Then they reach Supreme Brahman called Lakṣmīnārāyaṇa.[7]

The *Ahirbudhnyasaṃhitā* tells that the self must desire to get released from bondage after getting God's grace. How to know that God's grace has alighted on the soul? This is known by the soul itself which ignores and treats both good and bad deeds alike. The soul shall then get detachment from life which arises through its getting discriminative knowledge about the acts to be done and those which are to be avoided. The Āgamas (*Pāñcarātra*) are to be reflected upon, that is, what is taught in the Pāñcarātra texts and what is taught by their teachers, shall be reflected upon. The self must approach a preceptor for this purpose.[8]

The size of the individual soul is atomic. Its pure form is observed by Karman आकारस्य तिरोधानादणुत्वं पुंस उच्यते । *Ahs. 14.18a.* Consequently, the power to control others becomes inaffective, that is, it becomes incapable of doing

6. *LT.* 11.43-51a
7. Ibid. 13.7-14; cf. *Ahs.* 14. 28-33
8. *Ahs.* 14.35-37a

anything. Since knowledge shrinks, the soul is said to be ignorant. Viṣṇu's Will makes the self completely obscured and hence it is called atomic in size, capable of doing little and knowing a little:

Vide: ऐश्वर्यस्य तिरोभावादकिञ्चित्करता स्थिता ।
पुंसां विज्ञानसंकोचादज्ञत्वं समुदाहृतम् ।
तिरोहितः पुमान् शक्त्या विष्णुसंकल्परूपया ।
अणुः किंचित्करश्चेति किंचिज्ज्ञश्चेति कथ्यते ॥ *Ahs.* 14.18-24a.

The selves are of three kinds, those who are in bondage, those who are liberated from worldly life and those who are ever free.

XVII. *Means of Liberation*

Man, however comfortably and happily placed in life, has to have a taste of pain atleast to the smallest degree. The suffering may be mental or physical. There is then no need to depict the sufferings of people who are not well-placed in life and who are assailed constantly by wants of the necessities in life or disease or in his transactions with others. When the sufferings become unbearable, people curse others who have made them suffer or responsible directly or otherwise for this misery.

Indian tradition, which believes in the principle of transmigration of the soul from one life to another has taught many that the miseries could not be avoided, however remedies have been put to use for overcoming them. When all possible methods fail, particularly when every person refuses to come to their aid, they are driven inevitably to appeal to great holy men they know for redressal of their miseries or cry out to God for help. It dawns then upon their mind that the misdeeds done by them in previous and present lives now bear fruits. With an agonizing mind they seek to end these miseries once for all. It is then, they seek the help of learned men to advise them what they should do to get over the present sufferings and also to avoid taking another life. Thus they seek to know the means of liberation.

The Pāñcarātra texts prescribe the methods to get complete freedom from bondage. The *Jayākhyasaṃhitā*, *Ahirbudhnyasaṃhitā*, *Lakṣmītantra* and the *Pādmasaṃhitā* discuss this matter. Knowledge of Brahman and soul is essential to understand reality. This knowledge is of two kinds *sattā* and *kriyā*. The latter is of two kinds namely *yama* and *niyama*, That is, moral duties and minor observances. They are described in the *Yogasūtras*[1] of Patañjali. *Sattā* is the understanding that there is no knowledge that is different from Brahman. That is, Brahman is ever with the knowledge that arises.

1. *YS.* 2.30.32; cf. *JS.* 4.44-49; *Ahs.* 31.18, 24-25a *Pād. S.* 2,17b-10a.

The *Ahirbudhnyasaṃhitā* approaches this matter in the following way. The souls require what is beneficial to them and desire to know how to get it (*sādhana*). What is beneficial is the permanent happiness that is marked by the total cessation of the series of sufferings.[2] This happiness is full of Bhagavān and is called Bhagavattā.[3] That is the means for this which effects it without absolute necessity (without deviation).[4] This cause is of two kinds, namely *knowledge* and *dharma*. The former is produced by *karman* which is of the nature of actual worship of God. The Pāñcarātra is of the *dharma* kind that would bring in the result directly without any hinderance or delay. Vedas too become the means, however producing the result with delay.[5]

The *Sanatkumārasaṃhitā* deals with yogic practice. One must take to Karmayoga and then Jñānayoga. The adept should meditate upon Nārāyaṇa. This would take him to Viṣṇu's place.[6]

The *Padmasaṃhitā* enjoins meditation as the method of getting freedom from bondage. The deity beheld in meditation is of three kinds, gross, subtle and transcendental. God's form having thousand heads, thousand feet etc., and others, belong to the gross kind. The subtle form which is partless and also having parts, is represented by a mass of lustre. The partless form is *saccidānanda*, that is existence, sentience and bliss.[7]

It is in the *Lakṣmītantra* that the means of emancipation are given in detail. *Karmans*, *Sāṃkhya*, *Yoga* and *Sarvatyāga* are the four means mentioned here.[8] *Karman* here is of the obligatory and conditioned by a cause (*naimittika karman*), that which is prompted by personal desires (*kāmya*) is to be avoided. This is related to the rules of caste and order (*āśrama*). The *karmans* that are done are to be surrendered to Vāsudeva by those who seek

2. Vide: आत्यन्तिकी निवृत्तिस्तु पुंसो या दुःखसन्ततेः ।
तयोपलक्षितं नित्यं सुखं तद्धि हितं स्मृतम् ॥ *Ahs.* 13.9
3. Ibid. 13.11.
4. Ibid. 12.10.
Cf. स्वरूपभूतं यत् पुंसो हितं तत् सुखमीरितम् ।
भगवन्मयता सास्य भगवत्तापराह्वया ॥ Ibid. 11
5. Ibid. 13-12-23.
6. *SKS*. Ṛṣi. 3.120.
7. *Pād. S.* 1.6.36-39.
8. *LT.* 15.17

emancipation. Giving up one's agency and the fruit of *karman* by surrender is meant.[9] This, when it is done as an act of worship, is pleasing to Śrī.[10]

Those who take to any method for attaining release shall give up their personal desires, must be bold, pure and have control over their senses. By doing the *karman* enjoined upon them on account of their order in life (*āśrama*) will make them enter into, that is to have *sāyujya* with, Vāsudeva.[11] The duties of a householder include necessarily those laid down in the Pāñcarātra system. There is nothing to prevent the householder who is devoted to do *niṣkāma karma* (deeds done without expecting the rewards), from getting the supreme knowledge of Vedānta and reaching Viṣṇu's place.[12]

Karman may become part of knowledge of God. Desireless Karman is of special kind. God becomes pleased with those who are devoted to Him and those who have surrendered themselves to Him.[13] God Sadāviṣṇu bestows knowledge upon him who takes to doing such types of Karman.[14]

Sāṃkhya is the second method. The name Sāṃkhya means the knowledge of the things in the world, speculative knowledge and the complete knowledge. All these together mean Sāṃkhya.[15] What Sāṃkhya means is stated to cover all the twentyfour *tattvas* of the Sāṃkhya system. The treatment given to these *tattvas* should be recapitulated. The correct knowledge which the adept gets then is called Parisaṃkhyāna.[16]

Parisaṃkhyāna is *jñānayoga*. The Pāñcarātra system follows the Vedic tradition in holding that the knowledge of Brahman leads to the Supreme place,[17] and declares that there is nothing else than knowledge that makes men cross over bondage: ज्ञानं विना न चैवान्यन्नराणां तारकं स्मृतम् । *LT*. 49.149b.

9. The process of surrendering is thus stated:
शेषतैकरसेन मया स्वकीयैश्चोपकरणै: स्वाराधनैकप्रयोजनाय स्वशेषभूतमिदं कर्म स्वयमेव कारयति । Com. on *LT*. 15.21
10. Vide: शास्त्रीयमाचरन्नैवं नित्यनैमित्तिकात्मकम् ।
मदाराधनकाम: सन् शश्वत् प्रीणाति मां नर: ॥ Ibid. 15.22
11. Cf. *Ahs*. 15.12-17.
12. Cf. Ibid. 15.51b-53
13. Cf. *Paus*. *S*. 32.56-62.
14. Cf. Vide: कर्मयोगी भवेत्पूर्वं कर्मणानेन साधक: ।
तेन तुष्ट: सदा विष्णुर्ज्ञानयोगं प्रयच्छति ॥ *SKS*. Ṛṣi. 3.55b-56.
15. *LT*. 15.24, 25.
16. Ibid. 16.1-26.
17. ब्रह्मविदाप्नोति परम् । *T. Up*. 1.2.1.

One should do the real deed by treating it as knowledge.[18] The benefit which one receives as *jñāna* yoga while doing *karman*, gets stressed. Any rite, that is done with concentration on Brahman becomes pure and shall certainly be imperishable.[19] Even this type of *karman* is declared as occupying a subordinate position to pure knowledge.[20] The knowledge of Brahman is thus emphasised.

The third method is Yoga which is of two kinds, namely *samādhi* and *saṃyama*. *Samādhi* results by the practise of the components of yoga. This consists in the adept staying in the Supreme Brahman called Śrīnivāsa wherefrom there is no reversal of the position. There is then no division as meditator and object of meditation.[21] *Saṃyama* means good *karman* relating to the Supreme self. This is of two kinds, namely physical and mental. This would produce correct knowledge at which Śrī would become pleased and would give the knowledge which will be vivid like perception. Hence the yogic practise is enjoined. Brahman is to become the object of meditation.

The fourth method is self-surrender. Time reduces the knowledge (pure consciousness) and stamina of people. The residues in the inner instrument (*antaḥkaraṇa*) are varied and cause sufferings in various ways. They (who adopt this method) have to give up performance of Jyotiṣṭoma and others and desist from causing injury to others. Self-surrender has six components[22] namly : (1) determination to do what would be favourably received by God, (2) renuciation of what is repugnant (unfavourable) to the Lord, (3) absolute and firm faith in the saving grace of God, (4) choosing God as one's protector, that is, seeking God's compassion as the only hope for attaining *mokṣa*. (5) offering one's self to God and (6) the feeling of incapacity to follow the paths of *karman*, *jñāna* and *bhakti*. Even those, who do pure deeds and are conversant with Sāṃkhya and Yoga, are not compa-

18. *LT*. 34.140a
19. Ibid. 34-138.
20. Ibid. 16. 31, 32.
21. Ibid. 16.36, 37.
22. Vide: आनुकूल्यस्य संकल्पः प्रातिकूल्यस्य वर्जनम् ।
रक्षिष्यतीति विश्वासो गोप्तृत्ववरणं तथा ॥
आत्मनिक्षेपकार्पण्ये षड्विधा शरणागतिः । *LT*. 17.60-61a.
Vide: आत्मात्मीयभरन्यासो ह्यात्मनिक्षेप उच्यते । *LT*. 17.80b.

rable to even a billionth fraction of him who has surrendered himself to God.[23] The adept, who surrenders himself to God, shall act in a favourable way to all beings and similarly desist acting unfavourably towards them. *Kārpaṇya* also means giving up arrogance. Place, time and qualifications come in the way of a person getting qualified for *prapatti*. Dangers lie ahead. The thoughts which lead to arrogance should be curbed. This act is called *kārpaṇya*. God must be chosen as a protector, as otherwise He may not protect. *Prapatti* is also called as *nikṣepa*, *nyāsa* with five component parts, *saṃnyāsa*, *tyāga* and *śaraṇāgati*.

This method bears quickly the result for the adept, while others do not ordinarily bring the results. Those who have surrendered themselves to God and apprehend that they could have unknowingly committed sins, could avoid the evil consequences by expiatory acts like Cāndrāyaṇa[24] or surrender again to God. One, who knows the worth of this means, shall not violate even mentally the code of conduct laid down in the Vedas. With a view that the world should not be disturbed, if the laws are kept intact, Śrī and God (Śārṅgin) would be pleased.[25] One, who violates this, would not cause pleasure to God. This means is thus easy for adoption and is also hard for practise.

The treatment that is given in the *Ahirbudhnyasaṃhitā* calls self-surrender as a 'great secret Upaniṣad of Gods', if fulfils all desires and destroys all sins. Neither Sāṃkhya nor Yoga, not even devotion would be effective like *Nyāsa*. The five limbs that are stated there, are held to have been uttered by those who are learned in the Vedas.[26] The word *śaraṇam* in *śaraṇāgati* means *house* and *protector*. *Prapatti* takes the form 'I am the abode of guilts, I have nothing and I have no refuge. You shall yourself be the means for me'. This request is called *śaraṇāgati*. One, who has adopted *Prapatti*, shall be deemed to have done all penances, visited all holy places, performed all sacrifices and made all gifts Mokṣa is close to his hands.[27] Ahirbudhnya tells that he, who adopted

23. Vide: सत्कर्मनिरता: शुद्धा सांख्ययोगविदस्तथा ।
नार्हन्ति शरणस्थस्य कलां कोटितमीमपि । Ibid. 17.63.
24. Cāndrāyaṇa: It is an expiatory act. This consists in observing a fast regulated by the moon. Food is to be reduced every day by one mouthful in the black fortnight and increased in the bright fortnight. Vide: *Tāṇḍyabrāhmaṇa* 17.13.17.
25. *LT.* 17.94-96a
26. *Ahs.* 37.27.
27. Ibid. 37-34, 35a

self-surrender, is said to have performed a good sacrifice, which is otherwise done with faggots. This performance which is done to please God using adept's own self as the means of sacrifice, is held to be the foremost dharma. He who performs this sacrifice to please God is held to have done the foremost deed.

That *prapatti* is a sacrifice gets full depiction by drawing the constituents of the ritual of sacrifice and representing God as becoming the counterpart of the ritual. The body of the person becomes the altar. His mouth becomes Āhavanīya[28] fire. His heart is Dakṣiṇāgni.[29] His belly is the Gārhapatyāgni.[30] The mind is the patron.[31] Buddhi is his wife. Person, who are opposed to those that have sought refuge under God, are said to be animals (to be sacrificed there). The hair in his body are seats made of *darbha.* His life or soul is said to be the *havis,* the thing to be offered into the fire. Head, middle part of the body and feet, are stated to be the sacrifices (to be performed at three saṃdhyās in a day). The senses of knowledge and action (Jñānendriyas and Karmendriyas) are the ten Yajñāyudhas.[32] The sixteen[33] sacrificing priests are the sixteen hands of this deity. *Dikṣā* is God's will to protect His devotees. The sounds produced by the ornaments are those rising from the recitation of *Ṛk, Yajus* and *Sāma* Vedas. The people attending the sacrificial session are represented by the ornaments. The Lord's favour is the fee.

28. Āhavanīya fire is that which is brought to the place of sacrifice from the fire of the householder who worships it every day.
29. The Dakṣiṇāgni is the fire kept in the southern direction of the altar.
30. Gārhapatya fire is worshipped daily by the adept. It is received from his father who worshipped it and then transmitted to his descendents.
31. Yajamāna is patron on whose behalf the sacrifice is performed.
32. Yajñāyudha: utensil employed in a sacrifice. They are ten in number.
33. The sixteen priests are Hotṛ *(Ṛgveda)* Adhvaryu *(Yajurveda),* Brahman (Atharvaṇaveda) and Udgātṛ *(Sāmaveda).* Each of them has three companions namely Maitrāvaruṇa, Acchāvāka and Grāvastuti (for Hotṛ), Pratiprasthātṛ, Neṣṭṛ and Unnetṛ (for Adhvaryu), Brahmaṇācchaṃsin, Agnīdhra, and Poṣṭṛ (for Brahman) and Prastotṛ, Pratihartṛ and Subrahmaṇya (for Udgātṛ), cf. *Āśvalāyana Śrauta sūtra* (4.1.4-6).

Juhū,[34] Dhruva,[35] Sruvā,[36] Prāśitraharana,[37] Mekṣaṇa,[38] Upabhṛt,[39] Iḍapatri,[40] Dārupātra,[41] Yoktra,[42] Camasa,[43] Sṛṣṭi,[44] Piṣṭodvapanī,[45] Ājyasthāli,[46] Idhmapravraścana,[47] Madayantī[48] and Śastra[49] rest on the Discus and other attributes of God.

Prapatti which is also called *Nyāsa* is treated briefly in the Vedas. The good sacrifice which is performed by the one who surrenders himself to God and which is described in the *Ahirbudhnyasaṃhitā* as:

समित्साधनकादीनां यज्ञानां न्यासमात्मनः ।

नमसा योऽकरोद्देवे स स्वध्वर उदीरितः ॥ *Ahs*, 37, 37b, 38a

is simply a versified rendering in the non-Vedic language of the Vedic passage : यः समिधा य आहुती यो वेदेन ददाश मर्तो अग्नये । यो नमसा स्वध्वरः RV. 8.19.5. This passage means that a person must be taken to have performed a good sacrifice who offers to Agni, the *samits* (faggots), ghee, study of Vedas and

34. Juhū: curved wooden ladle.
35. Dhruvā: the largest of the three sacrificial ladles, the other two being Juhū and Upabhṛt A.V. 18.4.5, 6.
36. Sruvā: A small wooden ladle with a double extremity used for pouring the butter into the larger ladle called Sruk.
37. Prāśitraharaṇa: a vessel in which the portion of Havis is placed to be eaten by Brahman in a sacrifice.
38. Mekṣaṇa: wooden stick or spoon for stirring up the Caru (an oblation of rice, barley and pulse boiled with butter and milk).
39. Upabhṛt: Ladle made of wood.
40. Iḍāpatrī: a vessel for Iḍā - refreshing draught.
41. Dārupātra: wooden vessel
42. Yoktra: any instrument for tying.
43. Camasa: a kind of vessel (flat dish or cup) used in sacrifices for drinking Soma juice.
44. Sṛṣṭi: a kind of brick (M.M. Williams: Sanskrit-English Dictionary, p. 1245 Vol. 2.)
45. Piṣṭodvapanī: a particular sacrificial vessel, a vessel to pour flour.
46. Ājyasthālī: a vessel for ghee.
47. Idhmapravraścana: wood cutter.
48. Madayantī: bubbling or boiling water.
49. Śastra: a kind of weapon, which is to be held in hand and used to strike an enemy. Astra is weapon hurled at the enemy.

    Vide: निध्याय मोक्षणाच्चैव हन्यन्ते सर्वशत्रवः ।
    धरायां च निपात्यन्ते तदस्त्रमिति कीर्तितम् ॥
    येन हस्तगतेनैव हन्यन्ते सर्वशत्रवः ।
    तच्छस्त्रमिति संप्रोक्तं क्रमादसिगदादि च ॥ *SKS*. Ṛṣi. 10.38, 39

obeisance.[50] The word *namasā* should mean offering of one's self to God completely. Namasā is the form of *namas* in the instrumental singular. *namas=namaḥ, na+mahaḥ+na+mama.* This means 'this sacrifice is not mine'.

An objection can be raised as follows: *Karma, jñāna* and *bhakti* are to be performed for a long time. *Prapatti* is done in a moment. The result of this (*prapatti*) must be different and cannot be attainment of *mokṣa.* Again, *Prapatti* is considered to destroy even Prārabdhakarman.[51]

To this the answer is: The mode of meditations called Brahmavidyās are called by different names as Sadvidyā, Bhūmavidyā, Daharavidyā and others. Nyāsavidyā[52] is also one among these which are counted as thirtytwo in number. The methods of adopting them are different but the result is the same.[53]

Self surrender as a means is not treated in other texts of the Pāñcarātra except in the *Ahirbudhnyasaṃhitā* and *Lakṣmītantra.* Vedāntadeśika cites a passage in support of this, taken from Sātyakitantra. It is surprising that the means of *mokṣa* and particularly *prapatti* is not dealt with in the early texts of the Ratnatraya group. In all probability, the *Ahirbudhnyasaṃhitā* and *Lakṣmītantra* were very early in origin.

It is strange to note that devotion (bhakti) is not mentioned as one of the means for emancipation. However, there are passages which mention the status of a devotee. God, having the name Dāmodara is said to be easily accessible to him who is devoted to Him.

Vide: भक्त्येकसुलभं देवं दामोदरमथ स्मरेत् । *Ahs.* 26.46b.

The use of the expression *ekasulabha* shows that of all the means, devotion is the best means. Yoganṛsiṃha is stated to be sympathetic to His

50. Sāyaṇa takes the word *namasā* to mean food. Veṅkaṭamādhava, another commentator, takes it as obescience. Āśvalāyana also offers the meaning of obeisance to the word *namasā* (*Gṛhyasūtra* - 1.1.5)
51. The residues of deeds done in the previous births are of two kinds, Sañcita and Prārabdha. The former get accrued in each birth and does not bear fruit all of a sudden. Prārabdha means that which begins to bear the fruit at the time of birth.
52. Vide: Taittirīya *Nārāyaṇa Up.* 79.
53. Vide: 1. नानाशब्दादिभेदात् । *Brahma sū.* 3.3.56

    2. विकल्पोऽपि शिष्टफलत्वात् । Ibid. 3.3.57.

    These mean (1) Meditations are different and they are called by different names. (2) There is option on account of these being not different in fruits.

devotee.[54] God destroys the enemies of His devotees.[55] Pleasure is to be caused in God through devotion.[56]

A person should make a request to God, after *snapana*, to bless him with deep devotion.[57] God gives his devotee, who worships His feet, the desired result of having visited the holy places.[58]

The instances cited above should lead us to conclude that devotion (*bhakti*) is the characteristic feature of the followers of the Pāñcarātra. Perhaps, Bhaktiyoga was not separately mentioned, since it involved the practice of Yoga with the eight components. As Yoga is already stated to be one of the means, there did not arise the necessity to mention it as an independent means.

54. भक्तानुकम्पिनम् । *LT.* 26-64b;
55. Ibid. 26.14a
56. *JS.* 23.58a
57. Vide: मम यच्छ परां भक्तिं यथा त्वं मे प्रसीदसि ।
त्वयि प्रपन्ने देवेश किं न प्राप्तं मया भुवि ॥ *Pauṣ. S.* 31.152
58. Vide: सर्वक्षेत्राभिगमनात् सर्वतीर्थाटनात्तु वै ।
फलं ददाति भगवान् भक्तस्य चरणार्चितम् ॥ Ibid. 31.60

The endless sufferings, for which an effective remedy is not available make the souls get frustrated. The people take this seriously but are unable to find a remedy which is practicable. The sufferings are there staring at them.[1] All they wish for is the total annihilation of the worldly sufferings. This is called *mokṣa, apavarga, niḥśreyasa* and *nirvāṇa.*[2]

How does a soul get *mokṣa* is described in the *Jayatsaṃhitā* that is not extent but there are citations[3] from it. Brahman is to be meditated upon both as cause and effect. Brahman is the cause and the sun is the effect. The adept must meditate upon the effect, namely the sun, and later on the state of cause which is in the form of inner self (*antarātman*) of the sun. He who does this will become a Vasu in another aeon. Then he shall continue the meditation on Vasu. He will reach Brahman at the end of his life. Sun and Brahman are identical. Similarly, the adept shall meditate upon Aniruddha in Śvetadvīpa to which place he would go. He shall then meditate upon Pradyumna. After this, he shall meditate upon Saṃkarṣaṇa whom he would then reach. Saṃkarṣaṇa would take him to Vāsudeva. This method is prescribed for those who follow the routine as laid down in the Pāñcarātra.

The adept passes from *vibhava* form which the aspirant worships to the *vyūha* stage. Then he reaches the subtle form of Parabrahman called Vāsudeva.[4]

The soul which gets *mokṣa* has the size of the a particle of dust (*trasareṇu*)

1. Like Hinduism, Islam and Christianity too take note of the sufferings of humanity.
2. *Apavarga* means emptying the contents, that is all that has been creating sufferings for the soul, should be got rid off.
   Mokṣa: getting released from something that has been giving rise to suffering.
   Niḥśreyas: beautitude, a state above which nothing that is desirable is available.
   Nirvāṇa: Blowing out the contents.
3. See Vedāntadeśika: *Rahasyatrayasāra* which quotes the relevant passages from the *Jayatsaṃhitā*: *RT*. ch. 21.
   Cf. *Pauṣ. S.* 30.183-184.
4. Vide: विभवार्चनात् व्यूहं प्राप्य, व्यूहार्चनात् परं ब्रह्म वासुदेवाख्यं सूक्ष्मं प्राप्यत इति वदन्ति । *Śrībhāṣya* 2.2.41.

The soul which gets *mokṣa* has the size of the a particle of dust (*trasareṇu*) and is of the brilliance of crores of rays and have then no emanation or vanishing.[5]

Yogābhyāsa is stated in some texts, as the means of getting *mokṣa.*[6]

The *Pādmasaṃhitā* deals with this topic in a different way. Ākāśa, within a pitcher is understood as moving when the pitcher is taken away from that place, but the fact is not that, as it is still there. There is thus no difference between Brahman and the soul.[7] When one meditates, God appears to the meditator as of the size of the hundredth part of the tip of the nail, having no motion, more subtle than the atom, greater than the huge, having a body of supreme bliss, free from increase and decrease, present everywhere, present in the form of knowledge, having a benevolent form and to be known through Praṇava.[8]

It is meditated upon at Brahmarandhra, between the eyebrows, circle in the navel and in the cavity of the neck, at the tip of the tongue in the midst of the cheek.[9] Those, who are devoted to do worship to Viṣṇu, who adopt the five-fold routine, who have achieved success in the practise of yoga with eight components, and who contemplate on the twelve syllabled mantra become free from all sins and reach the eternal Brahman.[10] Rain drops fall from the clouds and become one on reaching the earth, so are the yogins with Viṣṇu. Waters in the rivers are different and are not different on entering the sea. The released souls remain in Brahman by becoming one, so that they may look alike. This is stated in the Upaniṣads.[11] God's grace is needed and that is received through faith, devotion and meditation.[12]

Mokṣa is said to be of three kinds due to difference, non-difference and an admixture of both. It is characterised by rendering service to Viṣṇu. This is of the kind of difference. Non-different kind is that in which there is total

5. Vide: तत्पदं प्राप्य तत्त्वज्ञा मुच्यन्ते वीतकल्मषाः ।
त्रसरेणुप्रमाणास्ते रश्मिकोटिविभूषिताः ॥
आविर्भावतिरोभावधर्मभेदविवर्जिताः ॥ *Ahs.* 6.27, 28a
6. *SKS.* Ṛṣi. 3.120b.
7. *Pād. S.* I. 6.20.
8. Ibid. 34-36.
9. Ibid. 46b-47
10. Ibid. 48-49.
11. Cf. Ibid. 50-53.
12. Cf. Ibid. 7.39-40.

identity between God and soul. This state could be attained by the soul thinking that it is Brahman. Doing worship is of the mixed kind. Oneness, which is attained, through knowledge, is what is called *Sāyujya.*[13]

There is an influence of Vēdantic teachings on the treatment of soul's state in *mokṣa.* Whether the three kinds of *mokṣa* mentioned here are admissible to the Pāñcarātra tradition is a problem that could not be readily solved. *Sāyujya* alone is held as marking the state of *mokṣa* in the Pāñcarātra system. On reaching the state of *mokṣa,* the soul does not return to the world anymore.[14]

The place reached by the soul is of the non-material kind, that is, it is not made of matter. It shines with the six qualities. It is brilliant with the effects produced by these qualities. The released souls take no food there. The supreme God lies there on the serpent couch and is ever attended by the hosts of souls. Freed soul like Garuḍa, Viṣvaksena attend upon Him.[15] The liberated souls enjoy sports as Viṣṇu does. There is no difference between God and selves, there.[16] The self is then noticed as clinging to Him as a gem.[17] Though the means of attaining *mokṣa* are practised, it is only grace called *Śaktipāta* that alights on the souls as a result of the compassion of Śrī.[18]

13. Cf. Ibid. 8.28b-38.
14. Vide: प्राप्यते परमं धाम यतो नावर्तते पुनः । *Ahs.* 37.26a
15. *LT.* 17.15-32.
16. *Pād. S.* 1.4.17.
17. *Viṣṇutilaka.* 2.30.100.
18. Vide: मया जीवाः समीक्ष्यन्ते श्रिया दुःखविवर्जिताः । *LT.* 13.8a.

No soul is exclusively happy, enjoying life throughout the period of its life. There are moments in which it has to taste the miserable nature of life. Likewise, no soul is totally unhappy all through life.[1] No individual soul is like any other soul. This is because of the Karman done by each soul in previous births. At the will of God, the souls come into contact with the non-sentient world and become enjoyers through it, the results of their past deeds.

Śakti brings into the world the Manus who rule the Manvantaras, then the seven sages who are the sons of Manu and then the material world.[2] The souls may leave the physical body at the time, which it does not know, but which is fixed by God. According to the nature of deeds, it may enter into another physical body through which it could have the experience of other past deeds. Thus, many souls have countless number of deaths to be followed by rebirths. Many souls would continue to be bound by worldly life for numberless times. Very few would take to the means of emancipation and will not return to the world. If God were to wait till the selves get qualified for mokṣa, there will be no possibility for this and so He must bring in dissolution making the selves which are still in bondage in the jīvakośa. Śakti or God exercises Her or His free will to fix a time for creation and also for dissolution. The Purāṇas state that Viṣṇu protects the created world. This is admitted in the Pāñcarātra system also.[3]

Laya, dissolution, is called by the names *pralaya* and *pratisañcara*. The knowledge is the basis for the maintenance of the world. This continues for as much time as fixed by God. When *avidyā* sets in, *vidyā* ceases to maintain and run the universe with the result that only the forces of *Prakṛti* remain

1. Cf. कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा ।
   नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ *Meghadūta.* 2.46
2. Cf. *LT.* 12.48-52.
3. Cf. *Bh. p.* 8.1.1.5; Skandha 5, 13 & 14.

operative.[4] It is at that time that Śakti begins to withdraw the created products.

Then the world of sentient and non-sentient beings become dried up by huge wind and burnt by huge fire and become merged into Mānavas (descendents of Manu). The Mānavas, who are four hundred in number merge into Manu. Thus the sentient beings get merged into Manu. The earth (called world) merges into water, water into fire, fire into air, air into ākāśa, ākāśa into ego, ego into intellect (*buddhi*) and buddhi into *Tamas*.[5] The sense organs merge in their causes along with the elements. *Tamas*[6] enters into *rajas* and *rajas* into *sattva*, *sattva* into time, time into *niyati*, *niyati* into *śakti*, *śakti* into *kūṭasthapuruṣa*,[7] *kūṭasthapuruṣa* merges into Aniruddha, Aniruddha into Pradyumna, Pradyumna into Saṃkarṣaṇa and Saṃkarṣaṇa into Vasudeva.[8]

The Pāñcarātrāgama do not speak of any other kind of dissolution.[9]

4. *Ahs.* 4.4-5.
5. *Tamas*: This is not tamoguṇa, one of the three constituents of Prakṛti. Tamas is the name given to the unmanifest (*avyakta*, that is, *Mūlaprakṛti*) in its particular subtle state. It is also called Ākāśa and denotes all things that are other than *Parabrahman*. This is the view of Varadanārāyaṇa Bhaṭṭārka stated in the *Nyāyasudarśana*. Com. on *Śrībhāṣya* and cited by Vedānta deśika in the *Nyāya Siddhāñjanam*.
5. Tamas here seems to mean the quality of *tamas* of Prakṛti.
7. *Kūṭasthapuruṣa* represents an aggregate of souls similar to a bee-hive. Here the souls are those which are affected by past deeds, Ahs. 6.33, 34. According to the *Lakṣmītantra* (7.10, 11a) *Kūṭasthapuruṣa* is the all-knowing person who is at the head of the 'enjoyers' (selves) who go forth from him at the time of creation and return at the time of dissolution. This *puruṣa* issues out of Pradyumna. There is a different account of this Puruṣa elsewhere, vide:

   कूटस्थो वासुदेवस्तु द्वादशाक्षरदैवतम् ।
   यश्च नारायणाख्यः स कूटस्थोऽक्षरसंज्ञितः ॥ *SKS.* Ṛṣi. 7.6.
8. *Ahs.* Ch. 4.
9. See *Bh. p.* 11.4.38 for the kinds of *Pralaya*.

XX. *Yoga*

Mere knowledge, that is acquired by hard study of the texts in the Pāñcarātra system aided by the Ācārya's supervision, would not be of any help to an adept. What is acquired requires to put to practice. It is necessary for the adept to have sound physical health and mental stability to recapitulate of what he has gained from study and act in accordance with the requirements of the system. The adept is to concentrate on the building of the temple, prepare the images and perform worship every day. To this end, he has to control the mind, lest its faculties should lead him astray. Yogic practice is helpful to serve this purpose.

Of all the systems of thought, it is the Yoga and Vedānta systems that are practicable. As a German saying goes: *Ein gesunder Geist in einem gesunden Körper,* mind will not function if the physical body is not kept in a sound condition to bear the rigour of yogic practice.

The Yoga system of Patañjali[1] is based upon the Sāṃkhya principles which declare that there is a clear cut division between soul and matter. The two are entirely distinct from each other, the former being sentient and the latter non-sentient. Sufferings of any kind are due to the mistaken identity between them. Misery is an uncomfortable feeling felt mostly by the mind and at times caused by the affections rising in the body. Therefore Patañjali, the author of the *Yogasūtras* declares yoga as control over the functions of *citta,* a group containing *buddhi, manas* and *ahaṃkāra.*[2]

1. Hiraṇyagarbha is admitted to have taught the system of yoga. He is not Brahman and hence this system of yoga is refuted by Bādarāyaṇa in the *Sūtra* एतेन योग: प्रत्युक्त: (Br. Sū. 2.1.3), Patañjali is the author of the *Yogasūtras.*
2. Vide: योगश्चित्तवृत्तिनिरोध: । *YS.* 1.1.

   Bhoja (c. 1000 A.D.), King of Dhārā, humorously feels that this system of Patañjali is *yoga,* although difference is admitted in the system between the soul and matter.

   Vide: पतञ्जलिमुनेरुक्ति: काप्यपूर्वा जयत्यसौ ।
   पुंप्रकृत्योर्वियोगोऽपि योग इत्युदितो यया ॥

   3rd Introductory *śloka* in Bhoja's *vṛtti* on the *Yogasūtras,* but Ahs. (31.150) mentions *yoga* as the coming together (contact) of soul and God.

The *Pādmasaṃhitā* takes up the treatment of *yoga* in the *Yogapāda*, which contains five chapters. The other Pāñcarātra texts, which treat this topic are: *Ahirbudhnyasaṃhitā* (ch. 31 & 32); *Jayākhyasaṃhitā* (ch. 33); *Paramasaṃhitā* (ch. 10); *Viṣṇutilakasaṃhitā* (ch. 4); *Śrīpraśnasaṃhitā* (ch. 3) and *Sanatkumārasaṃhitā Ṛṣirātra* (ch. 3 & 4). The *Yogasūtras* of Patañjali declare *Kaivalya*, aloofness from matter, is the goal of yogic practice.[3] The treatment of yoga in the Pañcarātra Āgama is attainment of Brahman with no return to the world.[4]

Yoga is of two kinds, namely Karmayoga and Jñānayoga. The former consists in fixing mind on the *karman*-s that are enjoined as obligatory and fixing the *citta* always on what is good. He who fixes his mind on these two kinds of *yoga* reaches *mokṣa*.[5]

Those who take to the path of *yoga* will have to take sāttvika food leaving aside the rājasa and tāmasa kinds.[6] They have to adopt certain postures (*āsana*). That is an *āsana* which, when adopted, would be steady and firm without the need to change it and must be convenient and not irksome to the adept.[7] Eleven postures are mentioned and described in the *Ahirbudhnya-saṃhitā*. They are Cakra, Padma, Kūrma, Mayūra, Kukkuṭa, Vīra, Svastika, Bhadra, Siṃha, Mukta and Gomukha.[8] Mountains including Badarikāśrama,

3. Vide: पुरुषार्थशून्यानां गुणानां प्रतिप्रसवः कैवल्यं, स्वरूपप्रतिष्ठा वा चितिशक्तेरिति । *YS.* 4.33.
   Bhoja describes *kaivalya* thus:
   दृष्टिसारूप्यपरिहारेण स्वरूपे प्रतिष्ठा चितिशक्तेः कैवल्यम् । on Ibid.
4. Vide: ब्रह्म संपद्यते योगी न भूयः संसरेदिह । *Pād. S.* 2.5.28b.
5. *Pād. S.* 2.1.4-6.
   Whether *karman* and *jñāna* together (not separately, may mean one after the other) be admitted as the means of *mokṣa* is to be examined. It is the Bhāskara's Vedānta that admits *jñāna* and *karma* as the means taking them together.
6. For a description of the three kinds of food, See *SKS.* Ṛṣi. 3.1 to 24a; cf. *Bh. G.* 17.7-10.
7. Vide: स्थिरसुखमासनम् । *YS.* 2.46.
8. Vide: *Ahs.* 31.31b-32; *Pād. S.* does not mention Cakra, Kūrma and Kukkuṭāsanas, *Pād. S.* 2.1.10-22, *SKS.* Ṛṣi. 3rd ch. mention ten *āsanas* which are a little different with Vistīrṇa, Yogāsana, Daṇḍāsana, Jaṅghā, Ardhajaṅghā Pārśva and Utkaṭikā *āsanas* mentioned alongwith Śvastika, Padmaka and Bhadra (25-26). *JS.* enumerates four namely Paryaṅka, Kamala, Bhadra and Svastika (*JS.* 33.18a) The well-known *paryaṅkāsana* is enumerated in some of the texts mentioned above, but it is the one formed by Narasiṃha (*SKS.* Brahma 8.37b) and *Pād. S.* 3:17.25)

banks of rivers and uninhabited forests like Naimiṣāraṇya are the best places for doing *yoga.*[9]

Yama and *niyama* are the first two components that require to be practised and to get qualified for yogic practice starting from postures. *Yama*-s are rules of morality. The *Yogasūtra*[10] mentions the *yama*-s as five namely non-injury, true speech, non-stealing, celibacy and not accepting any gift that may affect the life of the adept. They are ten according to the *Ahirbudhnyasaṃhitā* namely truth, sympathy, cheerfulness, cleanliness, celibacy,[11] forbearance, straightforwardness, limited food, non-stealing and non-injury and they are described there.[12]

Niyama-s are rules of restraint. They are, according to the *Yogasūtras,* five in number namely, cleanliness, contentment, penance, study of one's Veda and meditation on God.[13] The *Ahirbudhnyasaṃhitā* enumerates ten of them. They[14] are listening to the Siddhānta (Pāñcarātra), gift, *mati* (faith in the deeds that are ordained), worship of God, contentment, penance, faith in the validity of the Vedas,[15] shame, *japa* and observances.[16] The *Pādmasaṃhitā*[17] mentions eight from the list given in the *Ahirbudhnyasaṃhitā* leaving *mati* and *vrata.*

The word *Prāṇāyāma* is made up of *prāṇa+āyāma*; *prāṇa*: air, breath; *āyāma*: full control. The word *prāṇāyāma* thus means full control over the breath. Breath has inhalation (*śvāsa*) and exhalation (*praśvāsa*). This is natural and no effort needs for this process of breath but control over them means preventing their motion.[18] It is necessary to know how the air moves

9. SKS. Ṛṣi. 3.40-53
10. Vide: अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा: यया: । YS. 2.30
11. ब्रह्मचर्यं स्वयोषित्सु भोग्यतावर्जनम् । YS. 2.32.
    Ahs. 31.21a. 'The wife shall not be treated as an object of enjoyment'.
12. Ahs. 31.18-23; Pād. S. 2.1.8; identical with the list in Ahs.
13. Vide: शौचसन्तोषतप:स्वाध्यायेश्वरप्रणिधानानि नियमा: । YS. 2.32.
14. Ahs. 31.24.
15. *āstikya* is faith in God in ordinary parlance.
16. Siddhāntaśravaṇa and Īśvarapūjana are apt in the context of the Pāñcarātra tradition.
17. Pād. S. 2.1.9ā10b.
18. Vide the definition of Prāṇāyāma,
    तस्मिन् सति श्वासप्रश्वासयोर्गतिविच्छेद: प्राणायाम: । YS. 2-49.

within the body. This requires a thorough understanding of the channels/ nerves (*nāḍī*) that spread over within the body. These tabular channels have to be purified for undertaking *Prāṇāyāma*.

There are seventy-two thousand *nāḍīs* in the body.[19] Among them, twelve are important.[20] They are Iḍā, Piṅgalā, Suṣumṇā, Sarasvatī, Kuhū, Payasvinī, Varuṇā, Yaśasvinī, Viśvodarā, Hastijihvā, Gāndhārī, Śaṅkhinī, Alambuṣā and Pūṣā. Of these, Suṣumṇā, Iḍā and Piṅgalā play a dominant role. There are six *cakras*[21] in the form of lotus within the body. They are Mūlādhāra, Svādhiṣṭhāna, Maṇīpūra, Anāhata, Viśuddha and Ājñā placed one above the other, the first one being below the navel and the last on the top of the head. The Suṣumṇā *nāḍī* connects the Mūlādhāra with the Ājñā. There is a *Śakti* called Kuṇḍalinī lying in the Mūlādhāra like a coiled serpent. It moves through the Suṣumṇā *nāḍī*. It passes through all the *cakras* upto *Brahmarandhra,* the cavity on the top of the head. Iḍā lies to the right of Suṣumnā and Piṅgalā to its left. Kuṇḍalinī which is *jīvaśakti* covers *Brahmarandhra* with its eight mouths, each representing one aspect of Prakrti. Air, which is generally of five kinds, Prāṇa, Apāna, Vyāna, Udāna and Samāna is of a further five kinds called Nāga, Kurma, Kṛkara, Devadatta and Dhanañjaya.[22] The channels are to be purified by filling the body with air through Iḍā and must be kept up in the body for few seconds and let out through Piṅgalā and vice-versa. If this is done twice a day during the three *saṃdhyās* for three months, the channels would be rid of all impurities.[23] Kuṇḍalinī lies in a wheel with twelve spokes situated in the navel.

Prāṇāyāma consists of three parts, namely Pūraka, Recaka and Kumbhaka. Recaka is expulsion of the air that is within through the right nostril by pressing the left nostril with the thumb. External air is then to be inhaled by pressing the left nostril through the right nostril. Then that too must be closed and the air that is inhaled should remain within. Then the air that is

19. *Ahs*. 32-20b
20. Ibid. 32.18-20a.
21. These *cakras* are mentioned in the Śākta works as well.
22. Among them, Nāga causes upward emission of gastric air. Kūrma moves the eyelids. Kṛkara causes sneezing, Devadatta relaxation (laxiness) and Dhanañjaya circulates the blood. *Ahs*. 32.39b-41a
23. Cf. *Ahs*. 32.42b-47a; *SKS*. Ṛṣi. 3.62-84. as to how the airs become controlled cf. *Pādma. S.* 2. ch. 2. for a treatment of this topic.

retained shall be expelled through the right nostril. Recaka means emptying, Pūraka filling and Kumbhaka retaining. The process can be repeated by pressing the right nostril. First, the Supreme God is to be meditated in midst of the heart which is in the form of Cakra (wheel or lotus). Filling up shall be through the nāḍī Iḍā and expulsion through Piṅgalā. Japa of Praṇava is to be done in all the three stages. The number of times, this is to be done may be ten at the beginning, later increased to fifty and finally to 1400. Gāyatrī mantra may be used for *japa.* If *Prāṇāyāma* is done in this way, the worst sinner would become purified.[24] By doing *Prāṇāyāma* for three years, the adept will find Brahman in the lotus-like heart. He shall take little food and little sleep (or not sleep at all), become lustrous and strong. He will be able to keep the senses under control.[25]

The fifth component part of *yoga* is *pratyāhāra,* withdrawal of the senses from their objects. The senses would then seem to act in accordance with the nature of *citta,* while they do not have contact with their objects.[26] It consists in drawing the mind forcibly away from the objects of the senses. The defects in the objects are then noticed. The mind shall be placed in God.[27] There is theistic colouring in this. The *Pādmasaṃhitā* takes *pratyāhāra* as retaining the mind in eighteen vulnerable points in the body.[28]

The sixth limb is *dhāraṇā* which is defined as steadfastly fixing *citta* in the wheel of the navel, tip of the nose and other parts of the body. Fastening is intended to avoid contact with some other objects.[29] According to the *Ahirbudhnyasaṃhitā,* it is retaining of *the* mind in *Paramātman.* Detachment from the objects of the world is essential to practice it.[30] The *Pauṣkarasaṃhitā* speaks of two *dhāraṇās*[31] and five *dhāraṇās,*[32] indicating the number of objects for concentration.

24. *Ahs.* 32.51-55; cf. *Pād.* 2.3.7-11a.
25. *Pād. S.* 2.3.15-18a.
26. स्वविषयासंप्रयोगे चित्तरूपानुकारो इवेन्द्रियाणां प्रत्याहार: । *YS.* 2.54.
27. *Ahs.* 32.56-57.
28. *Pād. S.* 2.3.8b-13a; where the eighteen vulnerable spots *(marman-s)* are given
29. *YS.* 3.1; see Bhoja's *vṛtti* on this.
30. *Ahs.* 32-58; cf. *Pād. S.* 2.3.13-14.
31. *Pauṣ. S.* 27.464.
32. Ibid. 32-142a; retention is in each of the five elements and hence the number of *dhāraṇās* is five.

The seventh limb is *Dhyāna*. It is defined by Patañjali as fixed on only one notion.[33] The adept, whose mind is in that set–up shall meditate upon Janārdana,[34] who is in the form of discus, concentrating his mind on Him.[35] God, whose form is marvellous will then be amidst the flame of shining fire.[36] Vāsudeva shall be thought of using Kumbhaka. God, in the dreamy state, shall be thought of as present in the neck of the adept, in the state of deep sleep in the midst of the cheek, in the fourth stage in the midst of the eyebrows and in the state beyond fourth in the midst of the eyebrows and in the state beyond the fourth in the *Brahmarandhra*.[37]

The last component of Yoga is called *samādhi* which Patañjali defines as: 'shining of only the object concentrated upon whilst the consciousness of self is as good as lost'[38] *Samādhi* is understood by those practioners of *yoga* as shining like an object.[39] The adept then becomes *tanmaya*.[40] Oneness between the individual soul and the Supreme one is *samādhi* according to the *Pādmasaṃhitā*. Meditation shall take the form 'I myself am the Supreme Brahman'. The soul dissolves there. His place is Vaikuṇṭha.[41]

The Pañcarātra writers do not treat the matters found in the entire work of Pātañjali, because that was not the aim of these writers. They do not discuss the division of *samādhi* as Savikalpaka and Nirvikalpaka nor the *siddhi*-s which are treated in the third *pāda* of the *Yogasūtras*. Goal also is *Brahmaprāpti* reaching Brahman while aloofness or solitariness is the goal in the *yoga-sūtras*. The Pāñcarātra texts therefore do not treat any topic but the eight limbed *yoga* which is essential for meditation on Viṣṇu.

Another point which is worth noting here is that Sudarśana's worship is the main topic in the *Ahirbudhnyasaṃhitā* hence Viṣṇu is mentioned as the object of meditation in the form of wheel (*cakra*) or discus. The adept who

33. प्रत्ययैकतानता ध्यानम् । *YS.* 3.2.
34. Janārdana one who protects people from thieves;
    Vide: Parāśarabhaṭṭa on *Viṣṇusahasranāma* No. 127
35. *Ahs.* 32.59; cf. *Pād. S.* 2.5.1-4a;
36. Ibid. 32.63b.
37. *Pād. S.* 2.1.6, 7.
38. Vide: तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः । *YS.* 3.3.
39. *Ahs.* 32.70b-80a; *arthamātra* - mere object as such without any appendages; this is the same as that given by Patañjali leaving the words स्वरूपशून्यमिव
40. *tanmaya*: absorbed in that.
41. *Pād. S.* 2.5.17-20a

gets successful attainment in *samādhi* has all the wishes fulfilled. He has been described in a way that suggests that he has become verily Brahman.[42] The adept gets intimate union (*sāyujya*) with Brahman but this does not suggest that he loses his individuality there.

42. Vide: निखिलभुवनजन्मस्थेमभङ्गैकहेतुर्भवति सकलवेत्ता सर्वदृक् सर्वशक्तिः ।
अभिमतबहुरूपो दैत्यरक्षोऽमरेन्द्रैः परिवृतपरिवारो वर्तते पूर्णकामः ॥ *Ahs.* 32.76

The first line of this *śloka* is almost similar to that which is found as the ***maṅgalaśloka*** in Rāmānuja's *Śrībhāṣya* -

Vide: अखिलभुवनजन्मस्थेमभङ्गादिलीले ... ।

In the distant past, when the Āgamas came into being, they bore some similarity to the Vedas. The Vedas, particularly the Saṃhitā and the Brāhmaṇa portions, dealt with sacrifices and worship of Gods with various mantras. They contained no reference to the temple and idol worship. The Āgamas also dealt with mantras and their use in the worship of God in the *vyūha*[1] form and had rare references to the idol[2] and its worship. It can be pointed out that there is some exception[3] but building of the temples[4] is rarely mentioned. The *Sātvata, Jayākhya, Pauṣkara, Lakṣmītantra, Ahirbudhnyasaṃhitā* and *Paramasaṃhitā* reveal these features. The period, when these texts were composed and became popular by their use among scholars, should have been far earlier to the texts which were composed later, in which the temples, their construction, idols, their consecration and installation required the writing of texts like *Īśvara, Pārameśvara, Pādma.* Hence the Pāñcarātra texts, do not, as a whole, have divisions into *pādas* like *jnāna, kriyā* and *caryā* except the *Pādmasaṃhita.* Yet, most of the Saṃhitās of the later period have only *kriyā* and *caryā* divisions to deal mainly with the temple worship.

The word *kriyā* means action, work, deed etc. *Kriyā* covers many items of ritualistic acts beginning from ploughing upto consecration.[5] The ancient works on *śilpa* played a prominent role in the writing of this section. *Kāśyapaśilpa, Aparājitapṛcchā, Mayamata, Mānasāra* and others exerted profound influence but the Āgama texts show that ritualistic aspects get a more prominent treatment in these Pāñcarātra texts than the architectural details.

There are two ways in which the planning of the village could be undertaken. The temple may be built first and the village could be planned

1. See *SS.* ch. 5&6
2. *LT.* 4.30; *Paus. S.* 36-414; *SS.* 12-206, 25.119b; *JS.* 8-4a;
3. *JS.* 20.204a
4. *SS.* 24.354-357
5. Vide: *Pād. S.* III. 1-6b.

on all sides of the temple. The other method is that the planning of the village may be taken up at first and then the temple could be built there. Almost all the Āgamas begin with the laying down the plan of a village. There is no specific mention of the towns or cities for planning. Two reasons may be cited here. Towns and cities are crowded and have communities of people who are of a mixed nature. Apart from the economic basis, it can be said that people in towns are more interested in materialistic pursuits. If a new village is to be planned and provisions are made for the location of people according to their vocations, there will be a religious atmosphere where alone temple worship could thrive. This may not be held in an already existing village .

A proper place is to be found for the selection of a site to plan for a village. A place that would be useful may be at the foot or top of the hills, bank of the river or its confluence with the sea, shore of the sea or sandy area of holy place in the forest . Such a place is called *siddha* e.g. Srirangam. *Asiddha* is the name given to the place where men build the temple.

The patron and priest play a leading role in the selection of the site. The patron shall have faith in the work which he undertakes, be a devout person, rich, pure, dexterous, enthusiastic and free from avarice. He may belong to any caste.[6] The priest shall be well-versed in the Pāñcarātra and Śilpa texts, clever in taking decisions, pure, straightforward and devoted to God.

The patron, priest and wheel-wright shall begin their work on an auspicious day and determine the site.[7] The priest shall perform Praveśabali[8] at the entrance to the plot. He shall then offer worship to Vāstupuruṣa.[9] *Homa* is to be done to please Him. Availability of fruit bearing trees, plants with flowers, trees rich with fruits, trees that are useful for sacrifices,[10] darbha, reeds and grain-yielding fields are the marks that are to determine

6. *Pāram. S.* 8.178-194 gives elaborate treatment of this topic.
7. Sites are four namely, Supadma, Bhadraka, Pūrṇa and Dhūmra; for a description of these, see *Pād. S.* III. 3.1.22-30
8. Praveśabali: Offering made at the entrance to the plot at the commencement of this or of a similar act.
9. Vāstupuruṣa is said to have been a son of Śukra, the teacher of the demons. Gods feared his formidable strength and hurled him down from heaven. He lies sprawled out, with the face down on the earth. Hence his demonic appearance. He is in charge of the site (vāstu). vide: *Viṣṇu S.* 5.36.
10. Yajñavṛkṣa:- fig tree.

a site as fit to be chosen. It must be free from pebbles, bones, potsherds and others.

The ground shall be dug a daṇḍa in length and a daṇḍa in width and deep to the extent of the knee. Sāli grains, barley seeds and others shall be sown there and filed with mud. If sprouts appear within three days, the site is the best, it is of the middle kind if they appear in five days, and it is worthless if sprouts do not appear at all. The site shall be chosen by testing the taste, colour and water.[11]

The site, which is selected, shall be ploughed and levelled. Two bulls and ploughshares are to be used at first in the eastern direction uttering *Mūlamantra* and others. Then the site shall be ploughed from south to the north.[12] Śāli seeds and others are to be sown and much water shall be poured there every day. The cows shall be made to move on there. The site shall be dug with spades till the water level is noticed. Pitchers made of metals or mud are to be filled with Śāli rice and covered with threads or cloth. Seeds, gems, mud from holy rivers shall be put there and worshipped. The pit shall be filled with mud, sand and water and have it trampled by elephants. Planning the village is then taken up. It is the *Pādmasaṃhitā* in which one comes across with a wealth of details which are not available in other Pāñcarātra texts. The village is called Grāma or Agrahāra where the Brahmins live, as Pura or Nagara where Kṣatriyas live, and as Mālika where Vaiśyas live. There is no mention about the place where Śūdras live.[13]

Villages are of eight kinds, namely, Daṇḍaka, Svastika, Prastara, Prakīrṇaka, Nandyāvarta, Patāka, Padma and Śrīpratiṣṭhita.[14] They are all described in detail with the formation of streets in each.

Garbhanyāsa[15] shall be done in the middle of the village for Brāhmaṇas, in the east for the Kṣatriyas and in the north for the Vaiśyas. Minerals, metals, gems, bulbous roots, seeds and mud shall be placed in a casket made of metal or wood or mud. The priest shall fix the auspicious time in the night

11. See *Viṣṇu T.S.* 2.11-14; *Hayaśīrṣas.* Ādi. 10-12.
12. Ploughing is to be done seven times accompanied by the recitation of Śakuna sūkta. See *Pād. S.* III. 3.16 *Viṣṇu T.* 3.9.10; for a more detailed treatment. see *Mārkaṇḍeya S.* 2.14.
13. Villages alone are planned in the Pāñcarātra and also in other Āgama texts. Exception is found in *Aniruddha S.* 11. 14b-20 where royal cities are described.
14. Kharvāṭa and Kheṭa are two more according to *Kapiñjala S.* 9-3a: *Mayamata* mentions Parāga in the place of Patāka 9.33b-34.
15. Garbhanyāsa: laying the foundation deposit.

and place the casket in the pit and fill it with mud and keep watch over it for three or five days. He shall install in the middle of the village Viṣṇu in five forms[16] for Pañcayajña[17] performed by the Brahmins, or four forms[18] to establish Cāturātmya or one form for all purposes. The postures for Hari may be one of *yogin*, enjoyment, seated or lying or standing postures. The posture of enjoyment indicates Hari's act of creation and also dissolution. The form of Nṛsiṃha, the one having the omnipresent form and of Paraśurama shall not be worshipped here.[19] Kubera, Sun, Cupid, Subrahmaṇya, Vināyaka, Viṣṇu in any important posture, Durgā, Śiva, Mahāmoṭi,[20] Śāstā,[21] and others have their specific places. These should not be placed in temples. Śiva must not be installed in some other village but in the same at a distance.

Worship is to be offered to Viṣṇu only by the traditional Pāñcarātra, Śiva by Śaiva Brahmins, sun by Brahmins who have performed Somayāga, Cupid, Vināyaka and Subrahmaṇya by Śaiva Brahmins, Kubera by a Brahmin, Durgā by a Bhāgavata,[22] the mothers by Pāraśavas,[23] and Śāstā and Mahāmoṭi by potters. Others who belong to the Anuloma[24] type shall live outside the village; Pratilomas in the south, and Caṇḍalas far away; the cemetery shall be far away from the village to the north.[25]

16. five forms, refers to Paravāsudeva, Vyūhavāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha.
17. Pañcayajñas are Brahmayajña, Devayajña, Pitṛyajña, Manuṣyayajña and Bhūtayajña.
18. The four *vyūha* deities.
19. There are terrific forms and so shall not be worshipped. *Pād. S.* III. 2.57b-58a
20. Mahāmoṭi: moṭi-Cāmuṇḍā, perhaps this deity is meant here
21. Śāstā: Atiyanār riding on a horse.
22. Bhāgavata may here mean a devotee of Bhagavān who may also be Śiva.
23. Pāraśavas are members of the anuloma group; they are born of a Brahmin man and a Śudra women.
24. *anuloma*: born of a man of higher caste and a woman of lower caste.
25. See *Vāsiṣṭha S.* 2.39 ff.

The streets in a village, the size of the houses there, the height and width of the doors in temples, dimensions of icons and others could be well-understood, not merely by giving an imagined description as in poetry but in terms of the units of measurements. Special measurements, could not be made by using the scales or tapes, particularly when the space is too long. The unit or its multiples have to be used to arrive at the exact extent of space.

The basic unit of the absolute kind is a speck of dust (*rajas*) which is perceived when the sun's rays enter into a dark room through a window. This speck of dust contains eight atoms. Eight specks make one tip of hair. Eight tips of hair make one nit (*likṣā*), eight nits make one louse (*yūkā*). Eight *yūkās* make one grain of barley (*yava*). Eight *yavas* make one digit (*aṅgula*) which is also called *mātrā*. Two *aṅgulas* make one *golaka* which is also called *kalā*. Six *kalās* (called here also as *Kalasa*) make one *tāla*. Twenty-four *tālas* make one *hasta*. *Hasta*, which is cubit, is twice *vitasti* which is made of twelve digits. *Hasta* is also called *kiṣku*. Twenty-five digits make one *prājāpatya*, twenty-six a *dhanurmuṣṭi* and twenty seven a *dhanurgraha*.[1] This measurement is called *mānāṅgula*. Cubit is used for vehicles and seats, *dhanurmuṣṭi* for buildings and *dhanurgraha* for villages.

Cubit is also called *ratni*, *aratni*, *bhujā*, *bāhu* and *kara*. Four cubits make a pole (*yaṣṭi*), eight poles (*daṇḍa*) make a rope (*rajju*).

Mātrāṅgula, another kind of measurement, is of relative value. It is equal to the middle phalanx of the middle finger of the priest.[2] It is to be used for measurement relating to the sacrifice. This is also called digit taken from the body (*dehalabdhāṅgula*). This unit must vary from person to person and must be relative and not infallible. This method is applicable to measure the icons. An icon is divided into ten parts. One of these is divided into twelve units; each unit being called *Dehalabdhāṅgula*.[3]

1. *Pauṣ. S.* 4.5-8;
2. Vide: *Bhārgavatantra* 4.4.
3. Ibid. 4.6.

The horizontal measurement of a pavilion is done with a unit called *paṅkti* which is also read as *aṃśa*. This is also called *bhakti*.

Another system of measurement is called *āyādi*. It is used in the selection of sites. By *ādi* in *āyādi* are meant, *āya*; gains, *vyaya*; losses; *yoni*-matrices, *nakṣatra*-asterisms: *vāra*: solar days and *aṃśa*; parts. The dimensions given in poles are to be increased or reduced so as to agree with this *āyādi* series. The sum of the length and width are to be multiplied by eight and nine and the product thus obtained is to be divided by twelve and ten. The remainders are gains on the one hand and loss on the other.[4] The sum of the length and width are to be multiplied by three and the product divided by eight, the remainder corresponds to one of the eight matrices (*yoni*) which are flag, cloud, lion, dog, bull, donkey, elephant and crow. Among them, flag, lion, bull and elephant are auspicious. Similarly, by a kind of multiplication by eight and dividing it by twenty-seven, the third (*vipat*) is adverse, *pratyari* the fifth is disunion and the seventh is *naidhana* death—all the three are inauspicious.[5]

The day of the week is multiplied by nine and the product divided by seven. The remainders, if they are Thursday, Friday and Monday are auspicious. *Aṃśa*; (parts) are multiplied by four and divided by nine and one inauspicious.

There are other kinds of measurement, *pramāṇa, unmāna, parimāṇa, upamāna* and *lambamāna*. *Māna* is height, *pramāṇa* upto the navel, *unmāna* extent, *parimāṇa* size, *upamāna* space in between the parts and *lambamāna* is the thread.[6] According to another text, *māna* is protuberance, *unmāna* is binding together and *pramāṇa* is across and upwards.[7] In some texts, the word *goji*[8] is used to mean four *yavas*. It is also called *gojikā*[9] and *locana*.[10]

Units of temporal measurement is *aṇu*. Two *aṇus* make one *paramāṇu*, three *aṇus* yield *trasareṇu* which is seen in the rays of the sun passing through

4. *Mayamata* 9.18b-20a; for details, see Bruno Dagens: Architceture in the *Ajitāgama* and the *Rauravāgama* pp. 19-20.
5. Ibid. P.18; *Pād. S.* 3.12; 42b-44a; 44b-47
6. *Aniruddha S.* 12-1-9a.
7. *S.S.* 24.92b-93a;
8. Goji: name of a plant with sharp leaves—*Suśrutasaṃhitā* 5.7-11. Vide: M.M. Williams, Sanskrit English Dictionary p. 367 col. 3.
9. *Viṣṇu. S.* 14.85a.
10. *S.S.* 24.151a, 175a;

the window. Three *trasareṇus* make one *truṭi.* One hundred truṭis make one *vedha.* Three vedhas make one *kṣaṇa.* Five *kṣaṇas* make one *kāṣṭhās,* fifteen *kāṣṭhas* one *laghutā,* fifteen *laghutās* make one *nāḍikā.* Two *nāḍikās* make one *muhūrta* or *prahara.* Six or seven *praharas* make one *yāma,* a period of three hours.[11]

Unit of weight is *pala* which is equal to 1/100 *tulā*; 32 palas one *prastha,* four *prasthas* one *āḍhaka* and four *ādhakas* make one *droṇa.*[12]

Twelve *mānāṅgulas* make one *tāla,* two *tālas* one *hasta,* eight *hastas* one *dhanus (daṇḍa),* two *daṇḍas* make one *krośa*; four *krośas* make one *gopana.* *Yojana* is five *gopanas.*[13]

The units for measuring the grains are as follow. Four *vrīhis* make-one *kuñja* (guñjā), eight *kuñjas* one *manjiṣṭha,* and one hundred *mañjiṣṭhas* one *ṣaṣṭi.* Five *palas* make one *kuḍupa,* four *kuḍupas* one *prastha,* four *prasthas* one *āḍhaka,* two *āḍhakas* one *śiva,* and two *śivas* one *droṇa.* Two *droṇas* make one *khāri* and three *khāriṣ* one *bhāra.*[14]

11. *Bh. P.* 3.11.4-8.
12. *Pād. S.* 3.12.52b-56.
13. Ibid, 3.12.48-52a.
14. Ibid. 12.53-55.

XXIII. *Bālālaya*

When preparations are undertaken to build the temple, it is imperative on the part of the patron and Ācārya to provide the means for worshipping God. A temple in miniature must be built for God, since the actual temple is yet to be begun for building it. This temple shall be a small one and so is called Bālālaya, Bālagṛha[1] Bālasadana, Taruṇālaya[2] and Bālamandira. It shall have close resemblance to the temple that is to come up. It shall be built between any two directions, i.e., the cardinal points. The entrance of it shall be in the east.

The idol also shall measure from five *hastas* to twenty-three *aṅgulas*. A metal, stone or wood shall be used to make it. It shall bear , the conch, discus, mace and lotus with the four hands.[3] The icon, that is made, shall be placed in water[4] in a pavilion erected for this purpose. The icon shall be which is kept by the Ācārya on an altar and one hasta in height which possesses three ridges. Attendant deities like Pracaṇḍa, Kṣetrapāla and others shall be arranged to have their positions in the various directions. *Mahotsava* shall then be performed for that deity. The miniature temple shall then be built with stones or bricks or wood which would make it best and of middle kind and low kind respectively. The stone shall not be brought from the temple that is available to another God.[5] The priest shall place a plank and make it hard with lime. The socle shall be placed on it and the base upon it. Pillar (*pāda*), entablature (*prastara*), recessed moulding (*grāvā*), roof (*śikhara*), shall then be built upto finial while building one-storey. The temple with two storeys shall have base, pillar, entablature, square decorative aedicula,

1. *Pād. S.* 3.4-2a use it.
2. Vimānārcanakalpa 4-1; uses it.
3. The hind right hand shall hold the lotus but at present the idol is said to have the pose for security (*abhayam*).
4. This is called *adhivāsa.* Mantras are used at the time when it is lowered into the water. The icon gets infused with life through that water, where it is soaked.
5. The stones shall be brought from four types of grounds, Vāruṇī, Māhendrī Āgneyī and Vāyavi. (*Mārkaṇḍeya S.* 3:1-36).

elongated building with wagon roof *saṃsthāna*, cage (a kind of aedicula), and again entablature. The temples from three to twelve storeys shall have a supplementary level of elevation, recessed moulding, roof of elevation and finial. Apart from these, there are eighteen components namely plinth (*upāna*), thick plinth (*jagatī*) torus (moulding) (*kumuda*), string-course (*paṭṭikā*), projecting part of joinery (*karṇa*), string-course, mahatī, fillet (*vyajana*), supplementary level of elevation (*vedikā*), pillar, *haṃsamālā*, cornice, upper string-course (*prati*); upper platform (*prativedikā*), projecting part (of joinery) (*karṇa*); and roof. A diligent patron shall draw these at his will in a cloth upto finial for the temple.[6]

Treatment of this topic in the Vaikhānasa text is clearer. The Taruṇālaya is to be built in the second or third enclosures marked for the temple to be built. The Taruṇālaya[7] may be so constructed as to house five, six or nine idols.[8] While the Vaikhānasa texts deal with consecration of *bālabimbas*, the Pañcarātra texts remain silent over it.

6. This treatment is given in *Viṣṇutilaka* S. 6.188-191a; *Agastya S.* 1.94b-95 and *Mahāsanatkumārasaṃhitā.* I. 8.15 where the limbs (*aṅgas*) are slightly different from *Pād. S.* The treatment is rather not clear in *Vāsiṣṭha S.* 3.139-197. Prof. Dr. H.D. Smith mentions the name of one of the works cited above as *Mahāsanatkumāra saṃhitā* but this treatment is found in fact in the Sanatkumāra S. I.18-15.
7. *Viṣṇutilaka* S. 6.188-191a; *Agastya S.* I.94b-95; and *SKS.* Brahma. 8.156p. contain the names of these components. *Agastya S.* gives the names of 13 limbs; *SKS.* gives the names of 12 limbs.
8. *VK.* Ch. 4. 1-4.

Diksiddhi means determining the direction. When the temples are to be built, care must be taken to see that the temple and main shrine face a particular direction which is preferably east. A site, which is selected for this purpose, must be in a large open area. One can go there and stand to find out a particular direction but he cannot be sure of fixing the direction, though in a way, he may point in one direction and declare it to be east and another as south. The sun's rise is held to be in the east but this may not be exactly east, since the sun's course goes on changing month by month throughout the year. An instrument known as gnomon is to be adopted to fix the direction with exactness. This instrument is known in Sanskrit as *śaṅku* or peg.

This place where this instrument *śaṅku* is to be operated should be plain land without any enclosure hiding it, so that it could be easily visible even from a distance. This is possible only in the Uttarāyaṇa when clouds would not move about in the sky. The period must be bright fortnight.

The ground there shall be in the middle of the site chosen and it is to be levelled and must be a square of one square pole (four cubits). The largest kind of *śaṅku* shall be twenty four *aṅgulas* long, of which the portion which is to be thrust down into the ground shall be twelve *aṅgulas* and above the ground level, shall be twelve *aṅgulas* high. Its diameter shall be to the measurement of the little finger at the top and shall be five aṅgulas at the bottom where it must be perfectly circular.

Śaṅku is to be made of ivory, sandal wood, wood of Khadira tree, Śamī, Tinduka or any mineral. A firm cord shall be fastened to the top of *śaṅku*. This cord is called Paryantasūtra or Sīmāsūtra. Another thread is to be tied to the lower portion of *śaṅku* and it is called Pramāṇasūtra. A circle is to be drawn around *śaṅku* with the help of Sīmāsūtra. Its diameter must be double the height of the *śaṅku*. The shadows cast by the *śaṅku* in the morning and evening must be marked. The shadow must be from the *śaṅku* towards northwest and would extend to touch the circle in that direction. The shadow will be formed in the evening starting from the *śaṅku* and would

extend to touch the circle in the north-east. These points of intersection are to be marked as C and D and A and B line must be drawn connecting them. This line C D shows the exreme limits of the shadow. The shadows themselves are marked as 'a' and 'b'. Lines are to be drawn connecting West and East by a horizontal line which shows the exact directions on the Viṣuva day when days and nights are of equal duration. Similarly, a line is to be drawn connecting North and East and two other lines connecting north east and south west and north west and south east. North and South, north-east and south-west, and north-west and south-east are to be corrected with symmetrical lines on both sides in each case which will extend upto a portion of the lines, south of *śaṅku* representing a shape resembling a fish[1] and the further extended portion represents the tail of the fish. These symmetrical lines are drawn with Pramāṇasūtra and shall pass through the centre of the circle. They intersect the course of the shadow at two points x and y, the former in the morning and the latter in the evening. These two points x and y, lie in the line A B to be drawn to touch the circle on both sides. The west line AXYB gives the actual directions West and East. This must be observed and marked consecutively for three or four days at a strecth. This observation would help in determining the directions East, South, West and North, so that the foundation could be laid for building the temple to face a particular direction which is East.

The *Pauṣkarasaṃhitā*[2] gives the measurements for the shadows in each month of the year. This observation is needed to fix the east and the west alone and that two only in the Uttarāyaṇa (Jan. 15 to July 15). The *Pādmasaṃhitā*[3] requires the fixation of all the eight direction.

The use of *śaṅku* is also for building mansions, for drawing *maṇḍalas*, lotuses and others.[4] Works like *Lakṣmītantra*[5] and *Hayaśīrṣa pāñcarātra*[6] enjoin the drawing of two circles side by side with a horizontal line passing through the centres of both the circles. This is useful for determining all the eight directions.

The diagram illustrates the use of *śaṅku*[7]

1. *Pād. S.* 3.5. 6 as mentions this is to be of the shape of tortoise
2. *Paus. S.* 3.25-31.
3. *Pād. S.* 3.5.2-8.
4. *Paus. S.* 3.54.
5. *LT.* 37. 4-14.
6. *Hayaśīrṣa S.* ch. 8
7. For further details on *śaṅku* and its use, see: 1. B Dagens: *Mānasāra* (English

A X Y B - Correct West-East line.

S = Śaṅku: gnomon
E = East
W = West
S = South
N = North
SE = South east
SW = South west
NW = North west
NE = North east
a = shadow in the morning
b = shadow in the evening
NS2 = fish like body, S2 - S = tail of the fish
NS1 = fish like body, S1-SW = tail of the fish
NS3 = fish like body, S3 - SE = tail of the fish
AB = line connecting West and East (exact)
CD = line connecting the points of intersection of the shadows in the morning and in the evening
X = point of intersection of the shadow into the body of the fishes NS1, NS2 and NS3 in the morning
Y = point of intersection of the shadow with the body of the fishes NS1 NS2 and NS3 in the evening.

Translation) Introduction. pp. XI-XII, and ch. 6; 2. Bruno Dagens: *Architecture in the Ajitāgama* and *the Rauravāgama.* pp. 32, 33; and 3. Sanjukta Gupta: *Lakṣmītantra* - English Translation and Note, pp. 227-231.

Four kinds of temples (*prāsāda*) are there, namely in the form of square, circle, long square and a long circle.[1] The form of the temple shall be according to the postures of standing, seated or mounted on a vehicle of the icon.[2] The temple shall be of measurement from one hasta to ten hastas, taking the odd number which would provide for enjoyment in life and even for attaining *mokṣa.* It may have upto twelve storeys according to the availability of funds.

Bricks are of three kinds, made of slabs, wood and mud. In the case of edifice with wagon-roof (*vimāna*) made of stone, wood in that made of wood. The gender of the stone or wood shall be examined. The male stone shall be rectangular, the female circular and that having many horns (elevation) is of neuter gender.[3] The male stone shall be used from the base to the finial, top getting the neuter stone.

While taking the wood, care is to be taken to see that it is flawless. If greed or inattentiveness were to prompt in the selection of the Ācārya, donor, and king, country would get destroyed.

In the case of selecting mud, the Ācārya shall follow the wheel-wright, go to that place and do homa there uttering the relevant mantras, after bowing to the deities like Kṣetrapāla. The potter[4] shall make a brick of mud there. The male brick would be having an odd number of straight lines, that of the female kind even number of horizontal lines and that of the neuter kind no lines or have it in the projecting part. Male kind shall not be used for the purpose but the male stone is to be used to build the temples. The bricks with 24 *aṅgulas* in length are the best, 18 the middle kind and 16 the low kind.[5]

1. *Pād. S.* 3.5.10; *Kapiñjala S.* 10.71b-72a.
2. Icon here means *dhruvabera.*
3. See *Mānasāra Śilpaśāstra* 52.184-224; *ĪS.* 17.77b;
   Śrīpraśna 12.16-17 declares the sex in accordance with the donor.
4. A carpenter shall do it, vide: *SKS,* Brahma 8-12.
5. *Vimānārcanakalpa* 6 (p. 25) says that the length of the bricks is to be according to the number of storeys.

The measurement of the brick shall be according to the nature of the ground.[6] The first brick shall be well-baked, having good sound when it is struck slightly with a rod, of even surface and of the same colour throughout. Four slabs shall be used in this rite.[7]

Adhivāsa is to be done for the bricks. A pavilion with sixteen pillars is to be erected in one of the four directions in the temple. An altar is to be prepared of seven tālas in length and one hasta in height. A pedestal is to be arranged in the centre with three bharas[8] of Śāli (rice); which may be round or square. A pitcher, wound with threads, shall be placed upon the pedestal made of grains. Eight pitchers are to be placed around it in all directions. A pedestal made with grains, similar to the one stated above shall be placed for the central jar which is to be filled with water. This pitcher shall be filled to one half with rice, and one half with sesamum. It shall be wrapped in new clothes. The bricks shall be bathed. Ghee shall be poured in the central jar, milk in the jar kept in the east, curds in the one in the south east, jaggery in the south and south west, *pañcagavya*[9] and fruit juice in the north, scented water in the north-west, mineral water in the north and honey in the north-west. They are to be wrapped with a new cloth and be worshipped. The bricks shall be placed on the pedestal and bathed with waters and others kept in the jars. After drying up all the bricks, they shall be placed on the bed. Homa is to be done in the central jar for Viṣṇu and other deities in other jars. It is to be done for 108 times with faggots, ghee and sesamum uttering Mūlamantra and Puruṣasūkta. The bricks shall be gently touched (sprinkled) with the ghee of Sampāta homa.[10] They are to be wound with *pratisara*[11] made of gold. The patron and Ācārya shall sleep to get a good omen in dream[12] which if they get, they could proceed further. Otherwise, they shall abandon that place and start it elsewhere.

6. *Pād. S.* 3.5.38.
7. *Pād. S.* 3.5.42; *SKS.* Brahma 8.12. eight or twelve bricks. The mention of four bricks agrees with *Śatapathabrāhmaṇa* (7.1.1.18) for Gārhapatya;
8. Bhāra weighs equivalent to 200 *palas.*
9. *Pañcagavya*: prepared out of five products got from the cow. The five products are milk, curds, ghee and the liquid and solid excreta.
10. Sampātahoma: Tattvāhuti.
11. A cord smeared with turmeric powder and tied around the wrist or an object.
12. Vide: - *Viṣvaksena S.* 7 ch. cf. P.V. Kane: *History of Dharmaśāstra* 3.226; 5.728-782.

The priest shall take those bricks to the entrance marked for the temple and place them (in the pit) to the right of the entrance. The roots of the lily and lotus are to be placed in the pit. The site that is made must not be changed.

This is to be followed by *Garbhanyāsa*, placing the foundation stone. Mud is to be brought for this purpose from hill, deep pond, holy place, ant-hill the habitat of crabs, rivers (from the tips of the horns of the bull taken there, with the horns thrust into the mud), tusk of elephant, sea and ploughshare. Other things to be put there are arsenic, yellow orpiment, collyrium, black lead, fragrant earth got from Saurāṣtra, yellow pigment, red chalk and quick silver; nine gems like pearls, ruby and others; and nine grains like fine rices, coarse rice, sesamum and others.

The container (*bhājana*) shall also have *adhivāsa* and *homa*. *Homa* is to be done with ghee, faggots and others. The guardians of the quarters, planets, sages and others shall have the *homa* done for each.

The foundation stone shall be laid only in the night, at an auspicious time. The priest shall take that container and go round the place for the temples and sit in the sanctum sanctorum (in the space already settled) to the accompaniment of music and placed in the fillet.

A box of any significant metal, shall be made of the size of *tāla* (12 *aṅgulas*). It shall have nine compartments made of wood with a lid.[13] Puṇyāhamantras[14] shall be uttered and the box be cleaned with *pañcagavya*. The priest shall then think of the whole world in the mind and of the earth as having two hands. Keśava shall be thought of as bedecked with all ornaments.[15]

13. The box shall be 12 *aṅgulas* long and 14 *aṅgulas* height (*Kapiñjala S.* 10.89-91). The *Śilpaśāstra* says that the number of storeys determines the dimensions of the box.
14. Water kept in a pitcher is to be made holy by uttering the mantras beginning with '*hiraṇya varṇāḥ śucayaḥ*'. That water is to be sprinkled over the objects to be sacrificed. The word '*puṇyāha*' means literally a holy (or happy) day. Puṇyāha means a day or a thing made holy or pure by uttering these mantras.
15. Two traditions are to be noted here. The box that is prepared is placed in the pit and the materials that are stated above are to be placed in the box. This is stated in the *Kapiñjala S.* chapter. 10; *Viṣṇu S.* ch. 13 and others. The other method is the materials are placed inside the box; which is put into the pit by sealing it. Female bricks are to be placed around it. This is treated in *ĪS.* ch. 16; *Kāśyapa's* Jñānakāṇḍa ch. 16. This is treated in the *Mayamata* ch. XII and *Śilparatna* I.

Mud shall be brought from the sea and be circumambulated around that box. Mud shall be taken from hill, holy (water) river and deep pond and placed in the east, south, west and north. Minerals, metals, precious stones and grains are to be placed inside the box. The earth shall then be meditated upon. The pit shall then be covered with a lid and strengthened with lime.

The socle (*upapīṭha*) shall be beneath the base (*adhiṣṭhāna*) which is supported by it (socle). It adds to the beauty of the structure and protects it ensuring the height of it. It shall be equal to the base in height and have three pillars. The base shall be one-fifth of the building[1] or of one module (*daṇḍa*) or equal to the projection of the plinth of the base.

Vedibhadra, Pratibhadra and Subhadra are the three kinds of socle. The Vedibhadra kind has twelve or eight equal parts in height. The Pratibhadra has twenty-seven parts in height. The Subhadra kind has twenty-one equal parts in height or the same number in a different way.[2]

The base shall be of the size of the pillar to its one-third portion or one-eighth or long as a pillar or short by a span (12 *aṅgulas*). It has twelve parts namely, foundation (*upāna*), plinth (*jagatī*), doucine (*padma*), fillet (*kampa*), string course (*paṭṭikā*), element of entableature (*nichikā*), *padmaka*, groove (*skandha*) and groove (*antarita*).[3]

The plinth (*upāna*) may be of the extent of four, three, two, one or one and a half to serve the purposes of *homa*.

Two types of *adhiṣṭhāna* are mentioned namely Padabandha and Pratibandha but actually seven are enumerated and described, namely, Padmabandha, Pratibandha, Kapotasadana and four unnamed.[4]

A survey of the description of these basements make it necessary to know the types of *prāsādas*, temples. These are not really *prāsādas* but only *vimānas*,

1. According to *Mānasāra Śilpaśāstra* the base shall be only one-eighth of the building.
2. The socles are of several types according to *Śrīpraśna-S.* 8.20-29. The component parts of the socle are five or six according to *Śilparatna* (ch. 34) and twenty-four types according to *Aparājitapṛcchā* (120-121)
3. The second and last are already stated and then there are only ten parts. *Kāśyapa Śilpaśāstra* (6.22) enumerates only five.
4. There is loose construction and writing is not clear here. The Vaikhānasa text *Vimānārcana kalpa* (ch. 8) mentions eight types, namely Padabandha, Padmabandha, Puṣpabandha Śrīpriyāmbuja, Pratibandha, Pratikrama, Kapotabandha and Śrībandha.

which are structures over the sanctum sanctorum beginning with the base and ending with the top of the structure. The *vimānas* differ from each other in accordance with the difference in the base. The *Pādmasaṃhitā* enumerates a number of *vimānas*. Their names are Vaijayantaka, Śrīviśāla, Puṣpaka, Kesara, Sudarśana, Svastika, Vipulasundara,[5] Parvata, Mandara, Svastibandha, Kalyāṇa, Pāñcāla, Viṣṇukrānta, Sumaṅgala, Kānta, Puṣkara, Manohara, Kaubera, Bhadrakoṣṭha, Vṛttakūṭa, Koṣṭhabhadra, Śrībhoga. Puṣkara, Lambapañjara, Jayāvaha, Lalitabhadraka, Vyāsa, Śailachanda, Madhyabhadra, Śrīyaḥchanda, Yogānandana, Haṃsatāraka, Mahendraka, Sūryakānta, Maṅgalāspada, Udārasāra, Vijaya, Śuddhasvastika, Amalāṅga, Vimalatraya, Śrīdhara, Candrakānta, Śrīpratiṣṭhita, Vedika, Saubhadraka, Kamalamaṇḍala, Indubhadra, Dhavalikānta and Saumya.

Among them, Puṣpaka is in the form of square or having sixteen edges. It offers prosperity and is well respected among the *vimānas*.[6] Parvata, one of the *vimānas* is also well-respected.[7] There are three *vimānas* with the same name Vimala.

The *vimānas* that are now in the South India are not called by these names. The shrines which have these *vimānas* were already in existence before 600 A.D., after which period, the Ālvārs glorified them, with their soul-stirring Tamil hymns. In all probability, the Āgamas, which treat this topic, were composed after the period of the Ālvārs.

The *Bhārgavatantra* enumerates twenty names of *vimānas*, *Mārkaṇḍeya-saṁhitā* seventeen types, *Śrīprasna* twenty-one; *Vāsiṣṭhas* twenty-six kinds. They are described briefly in the *Mārkaṇḍeya-saṁhitā*. Their descriptions differ from those given in the *Pādmasaṃhitā*. The *Śrīpraśnasaṃhitā* (8.1-20) describes four *vimānas* which are not given any name but could be compared to the four treated in the *Viṣṇutilaka* (6.202). Marīci's *Vimānārcanakalpa* mentions and describes briefly five *vimānas*.[8]

It is to be noted that the *Pādmasaṃhitā* enumerates eighteen parts of the temple (vertical structure) namely, *upāna, jagatī, kumuda, paṭṭakā, karṇa, paṭṭikā, mahatī, paṭṭikā, vājana, vedikā, caraṇa, uttara, haṃsamātā, kapota, prati, prativedikā, karṇa,* and *śikhara*. The *Viṣṇutilaka* (ch. 6.188-191a) enumerates

5. This is one of the best types (*Śrīpraśna. S.* 9.18).
6. *Pād. S.* 3.8.6.
7. This is one of the best types according to *Śrīpraśna S.* (9-18)
8. *Pād. S.* 3.8.79-84.

the eighteen elements with slight change namely, *upāna, jagatī, kumuda, paṭṭikā, karṇa, paṭṭikā, mahatī, paṭṭikā, vājana, vedikā, ūrdhva, caraṇa, haṃsamālā, kapota, prati, prativedikā, karṇa, śikhara.* The *Agastyasaṃhitā* mentions only fourteen namely, *upāna, jagatī, upavedikā, kuṭṭikā, pāda, kapota, vedikā, paṭṭikā, nāli, karṇa, śiras, śikhā* and *ghaṇṭā* with one after *paṭṭikā* missing. The *Sanatkumārasaṃhitā* mentions twelve namely, *jagatī, kumuda, vedikā, paṭṭikā, pāda, kopata, vedī, pāṭṭikā, kaṇṭha, śiras, śikhā* and *ghaṭa.* [9] The account given in the *Vāsiṣṭhasaṃhita* is confusing.[10]

9. *ĪS* mentions 12 types. The *Viṣvaksenasaṃhitā* (34-32) mentions Trailokyabhūṣaṇa as the best *vimāna.* Twenty *vimānas* are mentioned in the *Bhārgavatantra* (3.19-20), seventeen in the *Mārkaṇḍeya-S.* (4.45-87), twenty one in the *Śrīpraśna-S.* (9.1-95) and twenty-six in the *Vāsiṣṭha-S.* (3.90 bf) The Vaikhānasa text *Vimānārcanakalpa* (8) mentions few types alone, while *Samūrtārcanādhikaraṇa* mentions about eighty types. The *Kāśyapa* Jñānakāṇḍa enumerates 96 types.
10. H.D. Smith: *Pāñcarātraprāsādaprasādhana.* p. 53 fn.

XXVII. *Mūrdheṣṭakavidhi, Deities in the Vimāna and Attendant Deities*

Certain finishing touches are required to be put on the *vimāna* structure. The crowning brick (*mūrdheṣṭaka*)[1] is to be placed under the finial (*stūpī*). A *prapā* (light building resembling a pavilion without a base) is to be constructed in front of the temple. A platform is to be placed in the middle of it and is to be well decorated. Four crowning bricks[2] shall be kept ready. They are to be bathed and kept on a heap of grains. The pitchers which are to be placed there shall be worshipped as also the arches. As in the rite of *prathameṣṭaka, homa* is to be done in the four directions of the platform. The bricks shall be wound with threads. Twenty-five pitchers are to be placed on the heaps of grains and shall be worshipped with sandal-paste, flowers and others. The priest shall attend to his work as in the previous *iṣṭakāvidhi.*

He shall bathe the bricks with the water kept in the chief pitcher and then wrap it with new clothes. He shall take the bricks and come round the temple with the *ṛtviks*[3] in a *pradakṣiṇā* way to the accompaniment of the sound of the tabors. The bricks shall be taken up to the top of the *vimāna.* After uttering *puṇyāha,* the priest shall take them and stand facing East, contemplating on Nārāyaṇa. He shall place the bricks in the directions beginning from the east. Women, Śūdras and those of the *anuloma* kind shall place the bricks silently.

An axis of the finial shall be made of metals or wood. It shall be long and have the tip of one *aṅgula* in measurement, or measured to the groove of the *vimāna* or twice that. It may be circular or rectangular or have four corners.

1. *V.K.* calls this as *Samāpteṣṭaka.*
2. Five bricks according to *Kapiñjala S.* 10.114.
3. According to *Bhāradvāja S.* (3.2), these must be chosen right from the beginning of the temple building. They are Brāhmāṇa *ṛtviks* to supervise the whole undertaking. The *ṛtviks* chant the mantras, the priest carries the bricks and the carpenters do the cementing (vide: *Mārkaṇḍeya S.* 4.26).

It is called *stūpīkākīla.*[4] Then nine gems[5] are to be placed in the pit of *stūpikā.* The priest shall stand silently facing the east, after placing finial in the pit and strengthen the pit with lime. The finial may be made of gold, silver, copper or wood and the method of using these will be of a descending order in quality and quantity.[6] At that moment, the priest shall place to the right of the finial, a vase made of gold, or silver or copper, lead or mud. The finial shall be of a form which the temple has. The vase shall be filled with various gems and metals.[7] The tip of the vase shall be of the form of a lamp. A wheel or stake shall be fixed on the large niche (*mahānāsā*). It may be made of any metal or wood.

The figures of the deities shall be placed in each storey and in each direction. Indra in the east, Kumāra or Śiva in the south; Dakṣiṇamūrti or Narasiṃha in the south; Śrīdhara or Brahmā or Kubera in the north; or Ādivarāha, Nṛsiṃha, Śrīdhara, or Hayagrīva in the east, south, west and north respectively; or Nara, Nārāyaṇa, Hari and Kṛṣṇa in the respective directions; or Puruṣa, Satya Acyuta and Ananta;[8] or Sridhara, Varāha, Nṛsiṃha and Ananta. These deities shall be placed in such postures in which Dhruvabera is made. The guardians of the quarters shall always be in the sitting posture only. If the *vimāna* is made of stone, these deities must also be made of stone. They are to have *adhivāsa* in water and placed in the said

4. *Pād. S.* 3.9.24b; it is called *stūpiśūla* in the Vaikhānasa texts and *stūpidaṇḍa* in *Kāśyapa-śilparatna* ch. 42 and *Śilparatna* 34.
5. Nine gems are pearl, ruby, topaz, diamond, emerald, lapis lazuli, coral, sapphire and gomedha (M.M. Williams: Sanskrit - English Dictionary p. 531 col. 2).

   Vide: पद्मरागं तु वैडूर्यमिन्द्रनीलं च गारुडम् ।
   पुष्पकं ब्रह्मरागं च ब्राह्मं मौक्तिकमेव च ।
   सूर्यकान्तेन्दुकान्तैश्च वज्रकान्तं तथैव च ।
   प्रवालं स्फटिकं चैव सर्वलोहानि चैव हि ॥ *SKS.* Siva 8.15-16.
6. *Pād. S.* 3.9.36-37; stone could be used to make the finial. *Viṣvaksena S.* 34-15.
7. Homa is to be done after the finial and vase are installed. *Kapiñjala S.* 10.126-132. See *Śrīpraśna S.* for a graphic description of this. The number of finials may be from 1 to 20 in number (ch. 10).
8. Puruṣa, Satya, Acyuta and Ananta are the primeval deities according to the Jayākhya tradition which is said to be inherited by the *Pādmasaṃhitā*, which mentions this. Vide: *Pād. S.* 3.9. 45b-46a. The *Viśvāmitrasaṃhitā* gives different groupings such as Kumuda, Upendra, the guardians of the quarters, twelve Ādityas, Gandharvas, Vāmana, Trivikrama, Paraśurāma and Baladeva forms of Viṣṇu in the episodes treated in *VP.* and *Bh. P.* Sudarśana, Pāñcajanya, Gadā and Padma; *vyūha* deities, four Vedas and four *yugas* (*Viśvāmitra S.* 21.68-88).

directions. All these shall occupy a lotus seat and abide on the walls. Only one form of a deity would serve the purpose in a *vimāna* having one niche. Such deities are not required where niche is not there. Vīrasena, Suṣeṇa, Vīranātha and Subhadraka shall be the deities in a circular, long with four cornered *vimāna*. The deities, who form the council of Viṣṇu shall have frightful faces.

Each cornice (*kapota*) and each base shall have the row of swans, or of goblins and those who pass through sky shall be placed looking at each other's face. Garuḍa or lion shall be placed on upper string-course or below the attic in the corners.[9] Waters, in which Khadira and Arjuna trees (pieces of the tendrils or shoots) shall be mixed up, are to be boiled along with the juice of the jaggery. The paste which is thus made shall be used to give the colouring to the finial. Five colours[10] shall be used to beautify the deities.

The *vimāna-s* are of three kinds, namely, Nāgara, Drāmiḍa[11] and Vesara. Nāgara is of the square or rectangle in form having four corners or edges beginning from the projecting part of the finial or from the long edge of the edifice. Drāviḍa is long with eight edges or six edges. Vesara is circular or long and circular.

9. Garuḍa is generally found in the temples of Viṣṇu, but the outer walls of the Garbhagṛha in the Tirumalai temple or at Alwar Tirunagari, lion is found in the corners.
10. *Śrīpraśna S.* (9.65) gives the names of five colours as white, yellow, green, blue and red.
11. *Viṣvaksena S.* (34.11) adds Hanumān to lion and Garuḍa.

Drāmiḍa is also Drāviḍa, that is Tamil. *Viṣvaksena S.* (34.30) classifies Gopuras into Drāvila and Vesara. *Pād. S.* does not mention *śikhara* (roof). If the *śikhara* is square, the temple is to be of the Nāgara kind. If the base is square and *śikhara* is round, it is vesara. Nāgara is pure having four facets from base to top. Drāviḍa and Vesara are of the mixed type, as they have composite basis. *Kāśyapa Śilpaśāstra* (ch. 21) states that Nāgara flourishes in the *sāttvika* country (north of Vindhyas) and Drāviḍa in the *rājasa* country (between Vindhyas and Kṛṣṇā river) and Vesara in the *tāmasa* areas (south of Kṛṣṇā). According to the Vaikhānasa text *Vimānārcanakalpa*, Nāgara is the *vimana* which is in the form of square from the plinth to finial, Vesara is that which is circular from plinth to finial or square upto entablature (*prastāra*) and has circular moulding roof. Drāviḍa has the moulding and roof having corners.

Another way of classification mentioned in the *Pād. S.* is according to the builder (1. 12-15), materials (4.25-28), stone or wood or bricks (5.16 bf), storeys and nature of deities (6.46b-47a); *tala* and base (8.26f). According to the *Nāradīya. S.* (18.3-4) a temple is *svatantra*, if it is situated at a holy spot, river bank, which is *asvatantra* if it is part of a village. The *Aniruddha S.* states that a Viṣṇu temple may be *ekapīṭha, dvipīṭha* or *tripīṭha*.

The attendant deities require treatment after the deities whose figures occupy the *vimāna.* The temple complex would become empty, if shrines and figures of the attendant deities do not find their proper place in the temple. Not all the Pāñcarātra texts contain details about these deities. Firstly, the person or people who take up the responsibility to build the temple may not be so economically well off to provide the materials and space for all these attendants. Kings or the rich may have the means to do but all temples are not built by the well-to-do people. Again, persons who are to be employed to look after all these, may not do their job sincerely as they have all their time have already been taken up in other matters concerning the temple. Large temples may pose a problem for those employed there. They would prefer smaller structures.

The temple shall have enclosures (*prākāra*) to place the attendant deities and also add attraction to it. One more purpose is that it is easy to protect the temple and the shrines there only if enclosures are there.

The enslosure called Antarmaṇḍala is of the first-kind.[12] Others are named as Antarhāra, Madhyāhāra, Maryādā and Mahatī; all these are to have four corners and possessed of annexes.

Either one or two rows of pillars are to be arranged for; as also a base with five parts like plinth and others. The passage connecting the temple and Mukhamaṇḍapa (pavilion with the main facets of the temple) is called Antarmaṇḍala (first enclosure) which shall have five (sub) shrines. The enclosure wall shall be equal in height to the big niche (*mahānāsā*) or equal to the attic (*grivā*). The lion or Garuḍa shall be on the walls of enclosure.[13]

Ardhamaṇḍapa[14] shall be in front of *prāsāda,* whose part it is. It may be a quarter or half or three fourths, or quarter or twice the measurement of the temple. In length, it may be from one to five hastas. The space between the temple and Ardhamaṇḍapa shall be one span or two hastas long or a pole, half of it, twice that. There shall be a projection (with a way) on both sides (for going out). There shall be paths in the front and behind. If the temple has socle, there shall be four gateways (*gopura*). A broad pavilion for

12. *Śrīpraśna S.* (10) mentions seven enclosures. It adds Paribhadra, Parvata, Vaidyādhara and Sarvaveṣṭana and leaves Maryādā and Mahatī. *Bhārgava T.* (3.25-26) names Antarmaṇḍala, Antarhāra and Maryādā. *Nāradīya S.* (ch. 18) and *Viṣvaksena S.* (34.19) mentions two or three; the Vaikhānasa text *Vimānārcanakalpa* (19) mentions seven.
13. *Prāsāda* shall be taken in the sense of main shrine.
14. Ardhamaṇḍapa is Mukhamaṇḍapa (vide *Hayaśīrṣa S.* Ādi. 13.7 ff).

dance[15] in front of the Ardhamaṇḍapa shall be equal to it or more in height. This pavilion and Ardhamaṇḍapa shall be from one to five hastas in measurement. It shall have paths and also flight of steps on both the sides. The flight of steps shall be even in number and six aṅgulas high. A strong railing of stairs is to be placed on both sides of steps or a wheel with elephants on both sides. A hole or window shall be made here or a passage may be made there.

The pavilions shall have arches (*toraṇas*), each ten *tālas* high, that in the east is called Suśodhana, in the south Subhadra, west Sumaṅgala and north Suhotra.[16]

Each enclosure shall have gateways (*gopura*) one in each direction. If this is not possible, there shall be two-one in the east and the other in the south.[17] The *gopura* shall be twice the height of the *prāsāda* (main shrine with *vimāna*).[18] It must have seven *bhūmis*.[19]

There shall be pavilions in each enclosure. A pavilion shall be of twenty six *dhanus* (pole) in measurement. This is the best kind. The middle type shall be eighteen *dhanus* and the lowest twelve. All pavilions shall face the east. All audience pavilions (*āsthāna maṇḍapas*) may face any direction. The pavilions are to be constructed after making *hastinakha*.[20]

There shall be a pair of doors at each entrance evidently of the enclosures. They are to be made of iron, or wood, and decorated with the figures of horses and others. The whell-wright shall prepare the doors at an auspicious moment. Four door-jambs (*śākhā*) shall be made of stone. *Adhivāsa* is to be done to the doors by wrapping them with new clothes and placing them on heaps of grains. In the four doors, shall be placed the figures of Rati in the north; the Lord of beings in the south and of the divine

15. The pavilion for dance shall be in the southeast corner in the third enclosure (vide *Kapiñjala S.* 10.85); *Mārkaṇḍeya S.* mentions that the Nṛttamaṇḍapa shall have 16 or 26 pillars.
16. *Vāsiṣṭha S.* 3.163.
17. *Nāradīya S.* 14-18, *Pād. S.* 3.10. 1-2
18. *Kapiñjala S.* 10.81.
19. *Kāśyapa's Śilpaśāstra* Ch. 45.
20. Hastinakha is not explained but M.M. Williams: Sanskrit-English Dictionary P. 1295 col. 2 gives the following account of it: 'It is a sort of turret protecting the access to the gateway'.

descents of the Lord. Gems shall be placed on the pillars[21] but not in Brahma's[22] place. Brick-capitals are to be placed above the pillars with architraves (*uttara*) and fillets (*vajanas*). The beams shall be raised and fastened with bricks. The bases shall be levelled up.[23]

Each entrance shall have two guardians (*dvārapāla*) in each direction. Their names are Caṇḍa, Pracaṇḍa, Jaya, Vijaya, Sun, Moon and others.[24] Jaya and Vijaya who are the gate-keepers in Vaikuṇṭha are to be placed on both sides of the entrance of the enclosure walls called Antarmaṇḍala. The fire-pit for daily *homa* shall be between the southeast and southern directions. The place for preparing[25] cakes of flour (*apūpa*) shall be between south and southeast. In this way, there are specific places for keeping fruits, pepper and others, ghee and other liquids and others. Rice and other grains are to be washed. The well may be within or outside the temple. Curved windows are to be there for the smoke to move out from the kitchen. Rooms for bath, clothes and flowers are to be provided. There shall be a place where Ekāntins[26] are to take food. Treasury shall be in the northeast. The grains shall be stored in a room in the southeast. Umbrellas and others are to be kept in the third enclosure. The vehicles are to be kept in the east. Worship of Viṣṇu, during festivals shall be between the north and northeast. Sarasvatī and musical instruments are to be in the northeast. The well may be in the west or north or northeast. The *Kapiñjala Saṃhitā* (10.84b) places the hall for lectures (*vidyāsthāna*) in the west, granery in the northwest, a Maṭha for Vaiṣṇavas in the north, mother goddesses[27] to the south of the main shrine.

Tanks are to be dug in (all) the eight directions and a pond outside the enclosures. Maṭha must be erected outside the temple for those interested

21. See *Pāram S.* 15.597; *Mānasāra* ch. 38 and 39.
22. Brahmā's place is at the centre of the huge pedestal with other deities in the directions.
23. *Pād. S.* 3.10.46b-63a; cf. *Śrīpraśna S.* 10.65.
24. A vivid description of the guardians at the gate is given in *ĪS.* 9.13-23.
25. This place may be taken to denote the kitchen.
    Vide: - *Viṣṇu S.* 34.19b-21; *Nāradīya S.* 14.24-32. *Mārkaṇḍeya S.* 2.77; *Śrīpraśna ch.* 10.
26. Ekāntins are those Vaiṣṇavas who pray to Viṣṇu alone for their requirements.
27. The mother goddesses are Vāgīśvarī, Kriyā, Kīrti, Lakṣmī, Sṛṣṭi, Vidyā and Kānti (*SKS.* Indra. 5.38-39a).

in the study of the *śastras*, who study the Vedas, recluses and others. A pleasure garden is also be erected outside the temple.[28]

In a temple having one enclosure, Garuḍa shall be placed facing the main deity, sun on the northern wall adjoining the gateway and facing the temple, moon in the south, cupid in the southeast, Brahmā in the south, Vināyaka in south west, Kumāra in the west, Durgā in tbe northwest, Kubera in the north and Śiva in northeast.[29]

Viṣvaksena shall be placed in between North and Northeast, seven mothers in the courtyard in the south, Śrī in the southwest, Indra and others guardian deities of the quarters in the courtyard in the directions which they govern.[30] Balipīṭha shall be within or out of the gateway.[31]

The tall towers in the temples are found mostly in south India. They were probably built about 900 A.D. The kings of the dynasties of the Cola, Vijayanagar, Hoysala and Pāṇḍyas were responsible for building these. The *Pādmasaṃhitā* used the word *gopuradvāra* which means the entrance into the temple through the tower. The *Sanatkumārasaṃhitā*[32] gives a lists of four towers each having an arch one in each direction. The *Viṣvaksenasaṃhitā* classifies towers into Drāviḍa and Vesara.

28. For a comparative treatment of these, refer to *Nāradīya S.* 14.24-32; *Mārkaṇḍeya S.* 3. 77ff and *Śrīpraśna* 10.10ff.
29. *Pād. S.* 3.10.94-97; for further details see *ĪS.* ch. 9.
    According to *Kapiñjala S.* 12.166-199, Mārkaṇḍeya and Bhṛgu are to be placed on both sides of the main deity. The temples are classified as uttama, madhyama and adhama according to the number of deities included or omitted. That is madhyama where there is not Śiva and Brahmā and adhama, if sun and moon are not there.
30. *Kapiñjala S.* (15.43-45) recommends the places in the second courtyard, for conch in the east, discus in the south, mace in the west and lotus in the north; pestle, sword, bow and Vanamālā in south-east, south-west, north-west and north-east respectively.
31. *Kapiñjala S.* (10.82) and *Viṣṇutilaka* (6.481a) enjoin the place for *balipīṭha* outside. According to the *Nāradīya S.*, there shall be two *balipīṭhas* one in front of the second enclosure and the other outside the fourth. For measurements of the *balipīṭha* see *Vāsiṣṭha S.* 3.193; Pād. S. 3.30.90-98. *Pād. S.* does not mention *dhvajastambha* here. For a treatment of this and how and where this is to be placed see *Mayamata* 23. 82-83, ĪS. 10.383 ff. and 6.235 ff; *Kapiñjala S.* 22. 53-61, *Mārkaṇḍeya S.* 21.49bff 91bff Dīpastambha also is not mentioned in *Pād. S.* It may be made of stone or wood. It has a pedestal beneath.
32. *SKS.* Indra. 7.19a.

The *Pādmasaṃhitā* enumerates the names of the deities in the Antarhāra, Madhyāntarhāra and Maryādāvaraṇa.[33] Of the eighteen groups (gaṇas) Ādityas,[34] Vasus,[35] Rudras,[36] Sādhyas,[37] Viśvadevāḥ[38] and Gṛhadevatās[39] are important. Mention is also made of Vetālas (vampires), Yogini, Ḍākini and other frightful deities.

33. *Pād. S.* 3.10.100a, 106a, 110b.
34. Twelve *Ādityas* are Dhātā, Aryamā, Vidhātā, Mitra, Varuṇa, Bhaga, Vivasvān, Pūṣā, Savitā, Ravi, Tvaṣṭā, Viṣṇu (ibid. 3.10.123, 124b).
35. *Vasus* are Āpa, Dhruva, Soma, Dhara, Anila, Anala, Pratyūṣa and Prabhāsa (ibid. 124b-125a).
36. *Rudras*: Mṛgavyādha, Śarva, Nirṛti, Ekapād, Ahirbudhnya, Pinākī, Aparājita, Vṛṣākapi, Sthāṇu, Bhava and Kapālin (ibid. 125b-126).
37. The *Sādhyas* are Kāla, Ravi, Rudra, Agni and Āpaḥ (ibid. 129).
38. *Viśvedevās* are Vasu, Satya, Kratu, Dakṣa, Kāla.
    Śuci, Rucī, Purūravas and Dhruva (ibid. 132)
39. Lakṣmī, Sarasvatī and Durgā are *Gṛhadevatās* (ibid. 142b).

XXVIII. *Collection of Slabs of Wood and Measurements for Dhruvabera*

One, among the gems, metal, stone, mud, wood and crystal is to be used to make an icon. Metals are gold, silver and copper. Stones are of four kinds, according to their colours namely, white, pink, yellow and black. Those stones which have one of the following marks; conch, discus, mace, lotus, spear, sandal, garland of flowers, lion, elephant, spotted deer, hog, darbha, pot, Śrīvatsa, chowrie, umbrella, flag, fish, bird, sesamum, rice, sand are the best.[1] There are certain kinds of stone which shall not be used.[2] Stones are of three kinds, namely female, male and neuter. A male stone has the following features, when it (slab) is cut, the sound produced then would be like that of the copper bells in the part of head and middle portion and of a cymbal at the bottom. Then it is a male stone. The stone, which does not produce a sound is to be treated as neuter. The slab must be of uniform colour.[3] A stone got from the ground is the best. The grounds are classified for this purpose as Vāruṇī, Māhendrī, Kāśmarī and Āgneyī. They are all fit for use except the last.[4] Too much details are found in the *Pādmasaṃhitā* for selecting the stone.[5] Stone for making the female deities shall be female.[6]

While stones could be selected in any month in the year, wood is to be chosen any time in eight months beginning with Kārtrika.[7]

Names of forty trees are enumerated for the selection of wood.[8] Some of them are sandal wood, aloe (*aguru*), Kesara, Khādira, Devadāru, Jāti, Bilva, Śamī, Panasa, Kadamba, Śiṃśupa, Sāla, Arjuna and others. Trees which have

1. *Pād. S.* 3.11.9-11a; *SKS.* Brahma. 7.1b-2a; this omits the crystal in enumeration; *VK.* (15.1) classifies the stone into three, namely, Girija, Bhūmija and Vārija.
2. *Pād. S.* 3.11.11b-25a.
3. Ibid. 25b-34a; certain kinds are to be preferred while others are to be avoided, *SKS.* Brahma. 7.4-10; stones could be young, mature and aged; mature stones are the best (vide *Ajitāgama* (Śaiva): 5.25-27).
4. *Pād. S.* 3.11.35-41a.
5. Ibid. 48b-72.
6. Ibid. 80a.
7. Ibid. 86.
8. Ibid. 87-92; thirty are enumerated in *SKS.* Brahma. 7.90-94a.

been dried up, burnt by fire, barkless, curved, found in the wayside and being in the vicinity of temples, are to be avoided.[9] The tree shall be cut early in the morning by the priest facing East and using the axe.[10] The tree, that is chosen, shall be brought to the temple. The wheel-wright shall prepare the icon out of it. The tree shall be kept on the ground for *adhivāsa.*[11]

Mud is of four kinds, namely white, red, yellow and black in colour. It shall be taken from the waters at the confluence of the rivers, temples, holy places and tops of mountains and shall be put in the pits dug there. Powders of metals, stones, sand and mud shall be mixed in equal parts. These shall be put together in a decoction of the juice of Khādira and Arjuna trees and kept aside for a month. A pit of a *hasta* shall be dug in the *garbhagṛha.* A pedestal shall be arranged and a stake shall be placed with it. Adamantine stone, pearls, lapis lazuli, coral, candrakānta, mahānīla and brahmarāga are to be placed and sprinkled with water.[12]

The icon (*dhruva*) shall be of the measurement of the extent of the *garbhagṛha,* or of the height of the entrance or of the pillars of the main shrine, or of the *hasta,* or of the size of the patron or pillar (general). The icon that is of the extent of the *garbhagṛha* is the best, that which is shorter than the previous one by one- ninth part is of the middle kind and that which is shorter by five parts is the low kind. The extent of the *garbhagraha* shall be divided into seven parts. Leaving two of them, the remaining part shall represent the height and that is the best, that which is short by three parts of the five threads is of the middle kind and that falling short by two is of the low kind. The height of the idol (*Kautuka*) shall be of five *hastas,* the middle kind of three, and the low kind by one.

The icon (*dhruva*), which is seated, shall be to the full extent of the *garbhagṛha.* This is the best kind. The middle kind shall be short by nine parts and the low by a part, when the *garbhagṛha* is divided into five parts. The best is of seven cubits, the middle of five *hastas* and the low of three.[13]

9. Ibid. 93-97a; thorny trees are to be avoided, as also the broken and worm-eaten, *SKS.* Brahma. 7.87b-89.
10. *Pād. S.* 3.11.105b.
11. Ibid. 110a.
12. *SKS.* Brahma. 7.107b-108a.
13. *Pād. S.* 3.11.14-21.

In the case of the reclining posture of the idol, the length of the *garbhagṛha* shall be divided into sixteen parts. Four parts at the head and two at the feet shall be left off. The remaining part shall determine the measurement of the idol. If the length of the *garbhagṛha* is divided into eight parts, two at the head and one at the feet shall be left out. The measurement of the middle kind is to be found out from the remaining part. If the length is divided into seven parts, two at the head and one at the feet are to be left out. The remaining part would give the measurement of the low kind.[14]

14. Ibid. 14-17a.

XXIX. *Postures of the Forms of God*

God is omnipresent and His form pervades the whole world yet, no one can visualise Him or know Him. This form, which can be called universal form (*viśvarūpa*), could become the object of direct cognition of the yogin in their deep meditation. Or, He is to be too compassionate for certain fortunate individuals like Arjuna to whom He displayed His universal form and offered him the divine eyes.[1] But all are not Arjunas and so He, who has no concrete form, comes down to earth, due to sympathy for human beings taking a form that is peerless. This coming down to the world of mortals is called divine descent (*avatāra*), which may be of several kinds coming under *vibhava* and *Prādurbhāvāntara* and also *arcā*. The *arcā* is always in the form of icon. This form endures for long periods. Ancient people, who were rulers and rich and were imbued with devotion for God, built modest structures to house the deity. The form is called by several names like *pratimā, bera, vigraha, mūrti* and others. They are made of stone, wood and mud, though the Āgama texts recommend the use of gem, metal and crystal for making the icon. In practise, however, stone and mud are in general use, with wood too getting used occasionally. This icon, which is Mūlabera, is generally big in form and so could not be possibly taken into the *garbhagṛha* which is already got ready. Hence the icon shall be made and consecrated in a pavilion or in a place which becomes the *garbhagṛha* or in rare cases where the icons are not tall and could be taken with in the already prepared *garbhagṛha.*

The icons shall be in various postures like standing, seated, lying and mounted on a vehicle. Each of these may be of a superior, middle or low kind and could be in the form of icon with the attendants presented in the painted forms on the surface of the walls in specified places. The attendants could be Brahmā, Rudra, the spouses, sages or devotees and others, most of whom are not generally presented in all the postures of God. Each of these forms in different postures are of two kinds, *bhoga* and *yoga.* The former

1. Vide: शान्तसंवित्स्वरूपस्तु भक्तानुग्रहकाम्यया ।
अनौपम्येन वपुषा ह्यमूर्तो मूर्ततां गतः ॥ *SS.* 2. 69b-70a

shows that the postures reveal of comfortable and happy circumstances which are provided by the presence of attendants, well-dressed and ever ready to serve the Lord. The latter form intends to arouse, among the devotees, a feeling of devotedness. The sitting posture includes the use of Ādiśeṣa for Viṣṇu to sit. This kind of posture is generally witnessed as God sitting on the body of serpent turned into a seat with Śri and Bhū by the sides.[2] Similarly, lying on the body of serpent Ādiśeṣa is also witnessed in many south Indian temples like Srirangam. In fact, it is this posture that is displayed in temples like Tirukkururgud in the Tirunelveli District of Tamil Nadu where Śrī and Bhū are seated by the side of God while many gods and sages are painted on the wall behind the Lord. That posture is declared as the best in which Viṣṇu lies on the body of the serpent without any retinue. This is of the Yoga kind and should represent the Lord as lying in the state of *yoganidrā*.[3] The lying posture is utilised for another purpose that is for the act of creation. In this case, the figure of the sea is to be drawn on all sides of the walls on all sides. Brahmā is to be shown as seated on a lotus grown from Viṣṇu's navel and at a height of two cubits, that is, forty-eight aṅgulas. Other deities stand near by. Viṣṇu is to have two hands only, one beneath the head and the other on one side of the body. The best kind of this posture is given measurements. The three kinds, best, middle and low in this, rather any lying posture should have been made, though not stated in the Āgama texts, so as to accommodate it according to the space available in the *garbhagṛha*. Consequently, three kinds of measurements are to be understood to have been suggested by the kinds, which are really not related to the measurements. This explanation is only suggestive. Similarly, there is the lying posture for the destruction of the universe. The best kind under this head is the lying posture of the Lord on the serpent. The Lord has eight hands and is of three countenance. The middle kind of this posture is stated to have four hands holding the mace, sword, conch and lotus.

2. Vide: सव्यं पादं प्रसार्य श्रितदुरितहरं दक्षिणं कुञ्चयित्वा
जानुन्याधाय सव्येतरभुजमपरं नागभोगे निधाय ।
पश्चाद्बाहुद्वयेन प्रतिभटशमने धारयन् शङ्खचक्रे
देवीभूषादिजुष्टो नवजलदनिभः पातु दिव्यः परो नः ॥ *PR.* P. 137.

3. *yoganidrā*: Feigned sleep of Viṣṇu contemplating the plight of the selves to absolve them of this sufferings.

The case of God mounted on a vehicle is given for illustration through God's riding on Garuḍa. The Lord has eight hands, with the four right hands holding the conch, lotus, sword and arrows and the four left hands bearing the conch, Kaumodaki (club), hide, and bow. Deities like gods, demons and sages and others are to be drawn on the wall. The deities of this posture, belonging to the middle and low kind are said to have four hands. The three kinds of the form of Viśvarūpa is described in the *Pādmasaṃhitā*. The description of the best kind reminds the reader of the universal form of Kṛṣṇa as depicted in the *Bhagavadgītā*.[4] Parity is not in full. Viṣṇu has two hands and a single neck with four faces one for each of the four directions. The faces of all gods emerge upwards from the face of Vāsudeva, those of sages from that of Saṃkarṣaṇa, those of gods and demons from that of Pradyumna and Nāgas, Gandharvas and Kinnaras from that of Aniruddha.

The twelve deities Keśava, Nārāyaṇa and others, Vyūha gods, Puruṣottama, Adhokṣaja, Nṛsiṃha, Acyuta, Janārdana, Upendra, Hari and Kṛṣṇa are stated to be the deities drown on the wall for worship. For a similar purpose are mentioned eight forms of Viṣṇu.[5] They are Brāhmī, Prājāpatyā, Vaiṣṇavī, Daivī, Ārṣī, Mānuṣī, Āsurī and Paiśācī. The Brāhmī form holds, with eight hands, the weapons like discus, conch and others. Others have four arms holding the weapons of Viṣṇu. They are all stated to receive worship from sages like Bhṛgu, Sanatkumāra, Nārada, Sanaka, Sanandana, and others.

4. Cf. *Bh. G.* ch. 11; cf. *Viṣṇutilaka* 6.428b-435; *SS.* 12.28-39a; *ĪS.* 24.219-230; *Viṣ S.* 11.236-254.
5. Vide: *Pād. S.* 3.10.47b-72a; *Hayaśīrṣa S.* Ādi. 24.2b-4a.

XXX. *Measurements for the Dhruvabera*

The postures, which were mentioned in the previous chapter, are all related to the Dhruvabera, as this is the most prominent among the *beras*. The shrine, where it is installed, is called *garbhagṛha* or sanctum sanctorum. This shrine should be spacious to have it leaving enough room around for the priest to move about. It is therefore necessary to determine the dimensions of this *bera* and build the sanctum sanctorum.

The idol, whose width, rather extent, is equal to that of the sanctum is the best of its kind, is short by one of the nine parts (of its extent) is of the middle kind and is short by one of the five parts (of its extent) is of the low kind. The extent of the sanctum shall be divided into seven parts, two of which shall be left out. The idol, with a height of the remaining part is the best, that with three parts of five *sūtras* is of the middle kind and that with two parts is of the low kind. That is the best whose extent is one and a half of the entrance of the sanctum, the middle one is a quarter of it and the low kind is of the size of the entrance. This is for the standing posture of the idol.

That idol which is in seated posture is the best if it has a width of two thirds of the width of the sanctum, the middle kind having three parts of the five parts of the width and the low kind is the half of it.

The *garbhagṛha*'s length shall be divided into sixteen parts, four of which shall be set apart for the head and two for the feet. That icon which is in the lying posture and has an elevation which is equal to the tenth part of the remaining part is the best; when the length is divided into eight parts and two, and one are set apart respectively for the head and feet, the idol, which has the remaining for elevation, is of the middle kind. If the length is divided into seven parts and two and one are set apart for the head and feet respectively, then that idol, which is of the remaining parts is of the low kind. Measurements for the idol which is mounted on vehicle are the same for the idol in the sitting posture.

The size of the form of the Dhruvabera shall be in accordance with the patron of the temple and may be fixed following the *mānāṅgula*[1] or *mātrāṅgula* method.[2]

1. Vide: *Pauṣ. S.* 4.5-8;
2. Vide: *Bhārgavatantra* 4.4;

Influence of this treatment in the *Pādmasaṃhitā* is evident in the *Śrīpraśna-saṃhitā* where the measurements are given for the Dhruvabera almost verbatim.[3] According to the *Viṣvaksenasaṃhitā,* the extent of the bera shall be in accordance with the extent of the *vimāna,* door way, or the sanctum sanctorum.[4] It is said in the *Sanatkumārasaṃhitā*[5] that the figure could be of three kinds namely *citra, ardhacitra* and *citrābhāsa.* That is called *citra* which is satisfactory according to *māna, unmāna* and *pramāṇa*[6] whose limbs are fully visible. That whose back side is not seen when it is presented on stone and is satisfactory according to *māna* alone is *ardhacitra* and *citrābhāsa* is that which is in the form of painting and satisfies *māna.* Full result will follow by worshipping *citra,* half of it through *ardhacitra* and very low in *citrābhāsa.*

3. *SKS. S.* ch. 12.
4. *Viṣ. S.* 10. 23b-24;
5. *SKS.* Br. 7.37-41a
6. *SS.* 24.92b-93a; *Aniruddha S.* 12.1-9a.

Among the *beras*, which are enshrined in a temple, it is the Dhruvabera that is of the greatest importance. All other *beras* have to get the powers from Dhruvabera. It is this *bera* that receives worship to the greatest extent.

The Dhruvabera may be made of clay, limestone, wood, stone or any metal. When clay and limestone are used, there is a detailed process which should be gone through. At the outset, the *bera* must be prepared with stakes (sticks). This is then to be smeared with mud. The stakes (*śūla*) are to be made of firm woods like those of sandal wood trees, Khādira, fig tree and others. If all the stakes are to be made out of the same kind of tree, the result would be auspicious. Carpenters and artisans have to chisel it and remove the worthless part in it. The stake, which is thus got will be the best, if its height is 124 *aṅgulas*. The main stake shall be sixty-two *aṅgulas* long; the stake for the chest shall be 32 *aṅgulas* long, for the arm twenty-five *aṅgulas*, for the hip sixteen *aṅgulas* long, and for sides 32 *aṅgulas*.[1]

The stakes are numbered as thirteen: *vaṃśa, kaṭī, vakṣas,* four *bāhu,* four *prakoṣṭha* (wrist), and two *jaṅghā* (shank). These are to be joined together but hole must not be made in any of them. Nail shall not be driven into it. Vaṃśadaṇḍa is said to cover the height of the body from the foot upto the crown or head. While making this, the stakes shall be made strong by binding them with a metallic band.[2]

Regarding the shape of the stakes, it is said that they shall be made of iron (or any other metal). If the bamboo is to be used, they shall be having four corners and eight edges. They may be circular at the top. The vaṃśa stake shall be straight below the portion intended for the neck and its upper portion shall be slightly bent. The stakes for the arms and thighs shall have

1. This is roughly the measurement contained in *Pād. S.* 3.13; 2-21.
2. Some texts mention the number of stakes as 15, 17 or 21. Vide: *SKS.* Brahma. 7.169-170, 172; while *Pād. S.* 3.13.23 mentions the number as 13; this varies from 18 to 21 in *VK.* 18.17.

the bottom depressed. Vaṃśa and Kaṭī stakes shall have the top portion bent.[3]

Ādhivāsa is to be done for the stakes in a pavilion. *Homa* shall also be performed followed by the worship of the entrance cleansing and drying up shall be done for them as in the case of the *bera*. *Adhivāsa* shall not be done during the day time.

The sanctum sanctorum shall be cleansed by wiping and smearing it with water mixed with cowdung. A thread shall be drenched with the liquid sandal-paste and moved there so that sixteen lines towards the north and the same number towards the east shall be marked with that thread so as to form 49 closed areas (*koṣṭha*).

The ground in the *garbhagṛha* shall be dug to the depth of one cubit where a stone of neuter gender is to be placed. Gems, metals, grains and minerals shall be placed on it. A slab of the feminine gender shall be placed above it and be hardened with limestone. Or, a box made of a metal shall be taken. Gems could be placed into it. This shall serve as the feet of God.

A foot-stool, square or rectangular in shape shall be made of stone for a stone idol. Two holes shall be made in the slab at the foot with bricks for fixing the stakes there. A lotus made of stone, to be in the form of circle or rectangle, is to be placed on the foot-stool (pedestal). This is to apply for the idol with standing posture and it shall be double in measurement for an idol that is seated. The size of this would change for the lying posture. There shall be an outlet for water.

The stakes, which are arranged in the shape of the body of the idol that is to be produced, shall be smeared with the ingredients which make Aṣṭabandha.[4] They are to be wound with ropes and made tight without any intervening space. The entire body must be smeared with unbaked clay. The baked clay shall not be used. The best kind of clay (or mud) is available in the holy places, banks of rivers, forests and hills.

The barks of Khadira, Udumbhara, Aśvattha, Nyagrodha, and Arjuna trees are to be collected and placed in water for a month. This water shall then be mixed up with fine mud and kept in newly made vessels which are to be kept in the shade so that they would not be affected by wind. Vibhitikā,

3. *Pād. S.* 3.13.26-33; measurements are also given here for the stakes.
4. The ingredients are powdered soft cotton, ghee of buffalo, granules of sand, lac, bee's wax, resin, decoction of red ochre, pebbles and jaggery; proportion for these is given in *VK.* 18.2.

Harītakī and Dhātrī shall be put in water. The clay[5] that is kept in the vessel shall be mixed with these and kept in the shade. This shall be mixed up with powders of sandal-paste, saffron, *koṣṭha, śrīveṣṭan,* yellow sandal, *guggulu,* turmeric, Haritāla, arsenic, leaves of Tamāla tree and with the juice of jack fruit and liquefied extracts from metals. Honey, oil, curds, milk and *ghee* each of a quantity of a shell and oil of Atasī are to mixed up and mingled with the clay. This clay must be kept in a new vessel, and covered with a new cloth and kept on a heap of grains. These vessels are to be worshipped with Mūlamantra. *Homa* is to be done in the fire for or 108 times using ghee and uttering Mūlamantra. *Caru* shall be offered in the fire uttering the *ṛks* of the Puruṣasūkta. The clay shall be sprinkled with the ghee of Sampātahoma *(tattvāhuti).* The clay which has become thus consecrated shall have *adhivāsana.*

The preceptor shall select an auspicious time and smear the body made of stakes with this clay, from head to neck uttering yomamantra, from navel up to the hip with agnimantra, from the hip to the knee with the mantra of water, from the knee up to the hip with the mantra of earth, from the navel to the neck with the mantra of vāyu, from the navel to the private part with that of fire, from the priavte part up to the knee with that of water and from the knee up to the feet with that of the earth. The body shall be wrapped with the ropes and smeared again with clay. The clay, which is kept in one other vessel, shall be mixed up with the fibre of the coconut tree.

The frame of Viṣṇu shall be wound with the veins Iḍā, Piṅgalā and Suṣumnā which take the shape of threads of white, yellow and red colours. Clay shall be smeared all over that body with pieces of the fibres of the coconut. A band of one *aṅgula* in measurement shall be tied with icon or metallic band. The pendulam part of the outer ear shall be made and bound in the proper place in the wooden body and bound with a metallic band.

The band shall be used while applying mud, *kūrca* for stimulating pebbles. The powders of the stimulating pebbles shall be mixed up with water and made into a paste and allowed to dry up, with clay. This is to be done again with the juice of the jack fruit. After this process is repeated for four or five times, it shall be pressed hard with the juice of the jack fruit mixed up with bits of cotton. The limbs that have been already smeared with clay shall be again smeared with clay using a ladle. When all the limbs are

5. Twenty-one kinds of clay are mentioned (vide: *Pād. S.* 3.14.14-16a).

smeared, the entire body shall be covered with a cloth. That body shall be placed on the grains and be worshipped with the mantra of Vāyu. *Homa* shall be done using faggots uttering mūlamantra. White mud mixed up with the juice of the jack fruit shall be smeared all over the body.

While giving a shape to the wooden frame, the following order is to be followed. The binding to the wood (stakes), wrapping with the ropes, smearing with clay, forming the veins, wrapping with the ropes made of the fibres of the coconut tree, application of clay, wrapping with the ropes, smearing with powdered pebbles, covering with the cloth, putting the ornaments coating with white colour and coating with a different colour.[6]

Clay which is smeared over the wood in frame will take one year to dry up.

The last, that is, twelfth stage in giving a shape to the wooden frame is smearing it with a (desirable) colour and this colour must be black only. This colour alone is to be prefered since it is this Dhruvabera that becomes the store-house of powers (*śakti*), from which other idols derive their power. Of all colours, black is the original colour through which no colour will pass. The wooden frame is imagined to be like the human body. The stakes become bones, ropes veins, clay is flesh and cloth is the skin.[7]

The word *bhūsaṇa,* which occurs at the tenth stage in giving the shape to the wooden frame, must include making provision in that frame for the four hands and the emblems there, the legs and others and the formation of the face with clear cut places preventing, the eyes, nose, ears, month etc. This much is applicable to the Dhruvabera which is in standing posture. This *bera* must be placed on the stone pedestal which is called Brahmaśilā and fixed there.

The measurements are given for the Dhruvabera in the sitting posture. A seat, supported by four lines in the form of legs, must include while the stakes are to be used for this posture. The seat that is supported by the lions shall have the face of the lions for them and human body in the place of lion's body. Or, the seat may be supported by the figures where legs resemble those of the lions.[8]

6. *Pād. S.* 3.14.63-67a.
7. Vide: *SKS.* Brahma 7.17.
8. *Pād. S.* 13.77b-81a.

The Dhruvabera may also be of the reclining or lying on Ādiśeṣa posture. The measurements for the limbs of the body of Ādiśeṣa are given.[9]

What is described here applies to a Dhruvabera which is light and easily portable. However, if the Dhruvabera gets fixed in the *garbhagṛha* in that case, these stakes are to be arranged to form a body in the *garbhagṛha* itself. Application of clay and further procedures in giving a shape to the wooden frame shall be done there itself. The same procedure is to be adopted when the Dhruvabera is to be made of lime-stone.

If the Dhruvabera is to be made with stone or wood, the stakes shall not be used there but the application of clay is necessary to give the black colour as it is done when the Dhruvabera is made of clay or lime-stone. Even here, the stone or wood shall be given a definite shape in the *garbhagṛha* itself. The carpenter and artisans have to do this work of chiselling the stone or wood in the *garbhagṛha.*

Garbhagṛha shall have four parts namely, Brāhma, Daiva, Mānuṣa and Paiśāca: 1 is Brāhma where worship with Tulasī and flowers is to be done; 2 facing east is the place for the Dhruvabera; 3 facing east is for the retinue or other *beras* and 4 is the place where the utensils are to be kept. Portions marked 2, 3 & 4 on other sides are to be vacant. If *mokṣa* is the goal in having the *garbhagṛha,* it must have the Dhruvabera in the Brāhma portion marked by 1. It is this central portion which is Brāhma that is the place for the Dhruvabera in all the temples of the present day. Then worship is done in 3, with the other *beras* placed in 2.

1. Brāhma, 2. Daiva, 3. Mānuṣa, 4. Paiśāca.

Stakes arranged to form the Dhruvabera

1. Head and crown, 2. upper part of the body, 3. lower part, 4&5 feet, 6. pedestal, 7. discus, 8. right arm, 9. right hand to have abhayahasta, 10&11 shoulders, 12. left hand to held the mace, 13. left arm, 14. conch, 15. elbow, 16. elbow, 17-20. nails made of wood. (nails made of metals or any other material).

9. Ibid. 81b-97a.

XXXII. *Painting with Colours*

The walls in a temple complex, pavilions, pillars, and enclosures require painting to be done with the desired colours so as to make them attractive. The colours should be appropriate to the objects which are to be painted. Likewise, the *vimānas* and idols too require colouring. The Dhruvabera, in particular, is to appear black in complexion, whatever be the colour of the materials out of which it is made. The brushes should be used to apply the paints and the colouring materials on the objects. The hand may be used while applying the mud and brush (*kūrca*) for the stimulating lime-stone paste.[1]

There are five colours namely, *śveta, pīta, rakta, harita* and *kṛṣṇa,* which are white, yellow, red, green and black respectively. Combination of colours (*varṇasaṃyoga*) is made in three ways, *varṇa, anuvarṇa* and *saṃskāra.* The word *varṇa* means pure colour. Those, which are immitation of them, are mostly lacking in purity and so they are called *anuvarṇa.* The third kind is *saṃskāra* which means refining, but *saṅkīrṇa* may be the correct reading which means an admixture. There are divisions of each of these colours. An admixture of bright (*śukla*), which is a variety of *śveta,* when mixed up with the red colour becomes tawny or deep-brown. *Śukla* mixed up with *kṛṣṇa* becomes dreadful (*karāla*) the sense of which is not known; yellow mixed up with *kṛṣṇa* becomes *kāla,* dark blue; and *śukla,* when mixed up with yellow and black colours becomes varieagated[2] colour.

Colouring, in the Pāñcarātra Āgama, does not extend to all kinds of the matters that are included in the temple complex. It is generally confined to the crating of paints of various colours to the figures in the temple. Colouring becomes more attractive and dazzling, when golden coating is given to them.[3]

Valarkṣa, a kind of white colour, which is found in pearls, crystals and moonlight, is the colour of God in the Kṛtayuga; Aruṇa which is found in the

1. *Pād. S.* 3.14. 38b.
2. Ibid. 48-62.
3. Vide: हेम्नैव पोषणं सर्वं वर्णानां दीप्तिकारणम् । (*Pād. S.* 3.14. 68b).

china rose and blood is the colour in the Tretāyuga; yellow is the colour in the Dvāparayuga; and the colour in the Kaliyuga is black which is akin to that of the cloud. Vāsudeva is black in colour, Saṃkarṣaṇa is red, Pradyumna is of the colour of gold and Aniruddha is black.[4]

The Āgama texts mention the colour of the twelve forms of God beginning with Keśava.[5] Puruṣottoma is like pure crystal in complexion, Adhokṣaja black, Nṛsiṃha golden hue, Acyuta yellow, Janārdana red, Upendra black, Hari yellow and Kṛṣṇa resembling the blue cloud.[6]

The colour of Śrī is like that of the streak of gold, Bhū black, Sarasvatī whitish red, Prīti dark-blue, Kīrti red, Śānti crystal coloured, Tuṣṭi yellow and Puṣṭi dark-blue.[7]

The colours of the ten descents (*avatāra*) of Viṣṇu, Ananta, Garuḍa, Rudra, Brahmā, Hayagrīva, Viṣvaksena, Caṇḍa and other attendants, Vasus, Pitṛṣ, Maruts, seven sages, Ādityas, Apsarās, Aśvins, Nārada, Manu, Sanatkumāra and others are given.[8]

All these deities do not have shrines and are made of clay. Many among them have their places on the *vimānas* and gateways.

4. *Pād. S.* 14.71-72a.
5. Ibid. 72b-77a.
6. Ibid. 77-78a.
7. Ibid. 80-81.
8. Ibid. 82-118a.

XXXIII. *Other Beras*

The Dhruvabera is permanently stationed in the *garbhagṛha*. It is immoveable. Worship in a temple is offered only to this *bera*. There are people in a locality who make their visit to the shrine everyday as an obligatory duty. There are others who are doing their work and could not perhaps visit the shrine except on occasions. There are still others who, for some reason or other or due to their old age, could not visit the temple. Yet, there are some persons who are either indifferent to temple worshippers or haters of worshipping God. God is filled with compassion for the great souls which pine away unable to behold Him and for the people who are suffering from the ills of the world. Either He takes His abode in the temple as Dhruvabera to fulfil the wishes of His devotees or in other *beras* which could be moved about within the temple or taken around the streets enabling others to behold Him. The atheistic beliefs are destroyed when persons who disbelieve in God even at an accidental look, they may have at the idol, when it is moved out of the temple. A liking for Him will arise for such persons who would get conviction in His existence.[1]

There are some features in the worship of the *bera* which could be taken out of the *garbhagṛha* and moved about within the temple and through the streets.

Bath is to be given every day. This could not be done to the Dhruvabera. A particular *bera* is therefore needed with the name Snapanabera. Daily worship (*arcanā*) is to be done with the petals of Tulasi to the Dhruvabera and also to a *bera* which shall receive all kinds of worship done every day. This worship is called *Nityārcana* and the *bera* to have this is called Karmārcā. A

1. Vide: सन्दर्शनादकस्माच्च पुंसां सम्मूढचेतसाम् ।
द्विषतां हेतुदुष्टानां नास्तिकानां सदैव हि ॥
कुवासना कुबुद्धिश्च कुतर्कनिचयश्च यः ।
कुभावश्च कुहेतुश्च नास्तिकत्वं लयं व्रजेत् ॥
भाव उत्पद्यते क्षिप्रं तन्मध्ये श्रद्धयान्वितम् ।
तदीयेन प्रभावेण श्रद्दधानेषु किं पुनः ॥ *Pauṣ. S.* 1.31-33.

temple may have several shrines dedicated to other deities, some of whom could not be, always or on a daily basis, be brought to the *garbhagṛha* to receive worship. A *bera*, which could be moved about with ease, would serve this purpose and that *bera* is called Balibera. Bali consist of ground seasamum, turmeric powder, fried rice, curds and flour.[2] A huge and weighty Dhruvabera cannot be taken out of the temple while conducting the annual or occasional festivals. An idol to serve this purpose is necessary. It is called Utsavabera. The mind of a devout worshipper delights in seing the idol of God and worshipping Him. The devotees and priests imagine that the Dhruvabera has been allowing people to worship Him and therefore He must take rest at night. Night is the time for people to sleep. On this analogy, God too must have sleep. To sleep means lying out on the bed and take rest with all comforts and sleep. An idol called Śayanabera is had in the temples. The annual festival gets concluded with a ceremonial bath on the last day. This bath is called *Avabhṛtha.* This bath shall be taken in a tank or lake. The Utsavabera is too huge to be carried and given bath there. A *bera*, with the name Tīrthabera is had in the *garbhagṛha*, to serve this purpose. Thus there are six idols apart from Dhruvabera.

Vide: कर्मार्चा चोत्सवार्चा च बल्यर्चा च तथैव च ।
स्नानतीर्थोभयार्चा च स्वापोत्थापनार्चया सह ॥ *Pād. S.* 3.19.1b-2a.
कर्मार्चा चोत्सवार्चा च बल्यर्चा च तथैव च ।
स्नानार्चा तीर्थयात्रार्चा शयनार्चेति षट्क्रमात् ॥ *Viṣṇutilaka S.* 6.438.

If there is only one *bera* in the temple, there is no need to think of Karmārcā or Snapanārcā.

The Karmārcā's height shall be one-tenth of that of the Dhruvabera. Dividing the height of the Dhruvabera into three or four parts, the Utsavabera is to be made to have the height of one part of it with an elevation of *nala.*[3] The measurement for Karmārcā shall be one-third or one-fourth of the height of the Utsavabera. The Balibera, Tīrthabera, Śayanabera shall be of the height of Karmārcā. Snapanabera shall have a height three times that of Karmārcā. It is thus seen that Dhruvārcā shall be tall, while the Utsavabera

2. Vide: पललं रजनीचूर्णं सलाजं दधिसक्तुकम् ।
बल्यन्नमेतैः संयोज्य ... *Pād. S.* 3.27. 207b-208a.

3. The meaning of this word *nala* is not known.

shall be shorter in height when compared to it. The other five icons are to be of much smaller size.[4]

The posture of the Karmabera shall be the same as that of the Dhruvabera. The pedestal (*pīṭha*) of the idol in the standing posture shall be of one-third of the size of that idol. The lotus bearing that pedestal shall be one-third in measurement of the pedestal. The pedestal for the icon in the seated posture shall be half of the height of that idol. The lotus shall be one-third in size of that pedestal. Śrī shall be to the right of that idol and Bhū to its left. This applies to all the six idols. The left leg of the consorts shall be contracted and the other one hanging down where they are also in the sitting posture.[5] Both of them may be seated when the icon of Viṣṇu is in the standing or sitting posture.[6] The halo (*prabhā*) may be circular in shape. Its size may be in accordance with the dimensions of the three icons. When the icon is to be mounted upon a vehicle, a *toraṇa* (not arch, but a halo resembling a tube) is to be used to hold the icon and the vehicle.

The materials for making these idols may be gold, silver or copper. The artisan shall melt anyone of these in the fire and make the icon according to the dimensions of the deities that are prescribed in the science of sculpture. The dimensions of the main (*aṅga*) and secondary (*pratyaṅga*) limbs and are given in the texts on sculpture and also in the Āgamas.

The six *beras*, which are moveable along with the dhruvabera, constitute a composite whole. This shall not be disturbed except when the Utsava or Balibera is to be taken from there for some specific purpose. Worship is to be done ordinary when all of them are together.

4. Cf. Spr. S. 14. 5b-13a; *Vasiṣṭha S.* 4.34-45; 100-122; *Kapiñjala S.* 11.38-62; *Bhārgavatantra* 4.102-110; *Viṣ. S.* 10.42b-54a.
5. Vide: *Pād. S.* 3.19.17-24.
6. Usually, the Utsavabera has the two consorts Śrī and Bhū on both sides. The Dhruvabera also has them in some temples, for instance in the temple of Dīpaprakāśa at Kāñcī in Tamil Nadu.

XXXIV. *Icons of God's Divine Descents and Others*

Viṣṇu is formless, yet He takes a concrete form to bestow His favours on the suffering humanity.[1] Thus He descends down to earth. This is called Divine descent (*avatāra*). His descents are mainly ten but there are many which are counted to be thirty-eight including the ten. The ten descents are Matsya, Kūrma, Varāha, Nṛsiṃha, Vāmana, Paraśurāma, Rāma, Balarāma, Kṛṣṇa and Kalkin. This order of enumeration is given in the *Pādmasaṃhitā*[2] but the descents are given except for Kūrma in another chapter.[3] The order in which the descents are enumerated in the Viṣṇupurāṇa and Bhāgavata included many other descents such as Kapila, Vyāsa, Dattātreya and others and does not restrict the number of descents to ten. The *Viṣvaksenasaṃhitā* speaks of the *arcā* form of the descents beginning with that of Matsya;[4] but this is an ancient text. The two Purāṇas, which enumerate the descents, do not associate them with any *arcā* form. The Ālvārs, the Tamil saints, who sang the glory of the *arcā* form of these, were aware of temple worship where idols were already consecrated and worshipped. The period of the Ālvārs may be assigned to 600-850 A.D. The Ālvārs speak of the various postures in which the Dhruvaberas were found in the temples. Consecration and worship of these *arcā* forms should have come into being some centuries before 600 A.D.

The first descent is that of Matsya. The *arcā* form may be that of a fish[5] or fish-like body[6] or only human shape.[7] This form may have three eyes

1. Vide: शान्तस्संवित्स्वरूपस्तु भक्तानुग्रहकाम्यया ।
   अनौपम्येन वपुषा ह्यमूर्तो मूर्ततो गत: ॥ *SS.* 2.69b-70a.
2. *Pād. S.* 3. Ch. 17 and 18.
3. Ibid. ch. 31. *VP.* has a different order, that is, Varāha, Kūrma, Nṛsiṃha, Rāma and Kṛṣṇa (vide *VP.* 1 Ch. 4, 9, 16-20); ch. 4; 5 *aṃśa* (whole), *Bh.P.* has a list of descents twenty-four in number 1. Ch. 3; in 2 ch. 7 gives a list of descents beginning with Varāha's descent. It is to be noted that these two Purāṇas begin the enumeration of descents with that of Varāha's.
4. *Viṣ. S.* 11.313a.
5. *Viṣṇu S.* 14.1-8.
6. *Viṣ. S.* 11.31-38.
7. *Pād. S.* 3.17.2-6a.

and[8] and its colour may be white.[9] It may have Śrī and Bhū by its side[10] and hold the weapons of Viṣṇu.[11] The walls behind this form may have the shape of the sea drawn[12] there. Measurements for this *arcā* form are also given.[13]

The descent with the name Kūrma shall be represented by the *arcā* form which is made of stone or mud or wood.[14] It may have the figure of ocean behind with Mandara mountain.[15] The demons are to be shown to hold the forepart of the serpent Vāsukī and gods the tail.[16] The colour may be black.[17] It may hold the weapons of Viṣṇu. Śrī and Puṣṭi could be by its sides.[18] The icon may have the form of a tortoise or human body having the head of a tortoise or the body of a tortoise with a human head.[19] It may possess three eyes. Its aspect must be benign when the Utsavabera is prepared.[20] Measurements are also available.[21]

The *arcā* form of Varāha shall have the face of the boar and a human body.[22] Its colour may be varied.[23] The body represents the sacrifice and so Varāha gets the name Yajñavarāha,[24] holding the weapons of Viṣṇu. Ādivarāha,[25] Varāhanarasiṃha and Bhūvarāha[26] are the names of some

8. Vide: त्रिनेत्रं द्विभुजं चैव प्राङ्मुखं मुद्रधारिणम् ।
   Viṣ. S. 11.32b.
9. *Śeṣa S.* 22.14-15.
10. *Parāśara S.* 128.6.
11. Ibid. 20-21.
12. *Pād. S.* 3.17.4a.
13. *Hayaśīrṣa S.* Ādi 20. 1b-2a; *Pād. S.* 3.17.2.
14. *Pād. S.* 3.17.7b.
15. Ibid. 8
16. Ibid. 10b-11a.
17. *Viṣṇutantra* 15.3.
18. *Parāśara S.* 29.5b.
19. Ibid. 29.13b.
20. *Pād. S.* 3.17.12a.
21. *Mārkaṇḍeya S.* 8.
   The *arcā* forms of Matsya and Kūrma are to be established in the villages or sea shore or forests. Only Dhruvabera shall be consecrated according to the Vaikhānasāgama (vide *SA*. ch. 38).
22. *Mārkaṇḍeya S.* 8.
23. Its colour may be black or green or blue or white (vide *Viṣ. S.* 11.46a).
24. *Śeṣa S.* 13.4b-5a.
25. *Parāśara S.* 30.13b.
26. Ibid. 26; Śrī, Bhū and Nīlā are mentioned as His consorts.

postures of this deity. It may be lying posture or mounted on a vehicle. The earth may be shown lifted with His left hand or it may occupy the left lap of Varāha.[27] Its form is full of six qualities.[28] Measurements for this icon are available.[29] Varāha lifts up man from his mundane existence which he gets rid off[30] for the devotees.

The icon of descent as Narasiṃha shall have the head of a lion and a human body.[31] With three ferocious eyes, gaping mouth and heavy mane,[32] Narasiṃha keeps the demon Hiraṇyakaśipu on His lap.[33] He shall be of white complexion.[34] He may have many arms but two of them shall hold the conch and discus.[35] Śrī and Bhū are by His sides.[36] He is seated like a *yogin* with a band of cloth tied around the knees, which is called Yogapaṭṭa.[37]

Reference is there for an icon having the forms of Sudarśana and Nṛsiṃha.[38] The Vaikhānasa texts mention some more forms of Narasiṃha like Girija, a form with which God, stayed in forests on the hills after killing the demon Hiraṇyakaśipu. Another form is *sthūṇaja* which represents God's emergence from the pillar. Other forms are known by the names Lakṣmīnṛsiṃha, with Lakṣmi seated in his lap; Pātālanarasiṃha seated on Garuḍa and Yānakanarasiṃha seated on Ādiśeṣa. Measurements are given for these forms.[39]

The descent of God as Vāmana shall be represented in the form of an idol which shall have two hands.[40] His form must be that of a dwarf. This may be shown in the wall also. He carries an umbrella and a small pitcher. He wears

27. *Pād. S.* 3.17. 19a.
28. *SS.* 12.50a.
29. *Hayaśīrṣa* Ādi 23.18b-22.
30. *SS.* 12.12-49b.
31. *Viṣṇutantra* 17.3a.
32. Pād. S. 3.17.23a.
33. *Hayaśīrṣa S.* Ādi. 23.20b.
34. *ĪS.* 4.63a.
35. *Hayaśīrṣa* Ādi 23. 21b; eight or sixteen arms; *Pād. S.* 3.34a, 31b; *ĪS.* 11.3b.
36. *Viṣṇutantra.* 17.8b
37. *ĪS.* 4.64b.
38. *Śeṣa S.* 24. 15b.
39. *ĪS.* 17.183-189.
40. *Mārkaṇḍeya S.* 8; *Pād. S.* 3.17.41b-43.

a loin cloth.[41] He may ride on Garuḍa and have four arms.[42] His complexion is to be black.[43]

Allied to this form is that of Trivikrama. To fulfil His request to Bali of granting Him three boons got Him the naive Trivikrama. The icon shall show His one foot raised aloft to measure the higher regions.[44] His icon shall have four hands.[45] His complexion is to be black.[46] He holds the weapons of Viṣṇu.[47] He may be shown to ride on Garuḍa.[48]

The icon for Paraśurāma shall carry an axe in one hand and bow and arrows in the other.[49] Or, first can have four hands[50] holding conch, discus, bow and arrows.[51] He must have matted hair.[52] Though the *Pādma, Viṣvaksena* and *Hayaśīrṣasaṃhitās* treat the worship of Paraśurāma in the form of icon, the *Pādmasaṃhitā* passes a stricture that Paraśurāma shall not be worshipped.[53] It is strange that the same text depicts the icon of Paraśurāma.

The icon of Śrī Rāma, one of the most popular gods of the ten divine descents, is always presented along with Lakṣmaṇa, his younger brother on the left and Sītā, his wife to his right. Hanūmān, the monkey god is presented in his front. Rāma and Lakṣmaṇa hold invariably the bow in the left hand and the arrow in the right hand. The icon is generally in the standing posture in the *tribhaṅga* pose.[54] The characteristic features are mentioned and are

41. *Viṣ. S.* 11.68, 71.
42. *Pād. S.* 3.17-44b.
43. *Viṣ. S.* 11.67.
44. *Parāśara S.* ch. 15.
45. *Viṣṇutilaka.* tr. 425b.
46. *Viṣ. S.* 11.179; Trivikrama is said to be a form of Saṃkarṣaṇa here.
47. Ibid. 11.179a.
48. *Viṣṇutilaka* 6.427b-428a; *Pād. S.* 3.17. 45b.
49. *Pād. S.* 3.17. 55b.
50. Ibid. 58b.
51. *Hayaśīrṣa* Ādi 24; 25.16.
52. *Viṣ. S.* 11.73b.
53. विश्वरूपधरं देवं जामदग्न्यं च नार्चयेत् । *Pād. S.* 2.33a.
54. A slight turning to the right in the face, to the left in the middle part of the body and to the right in the hip constitues the Tribhaṅga pose.

    Vide: मुखे दक्षिणतो भङ्गं मध्यकायं तु वामतः ।
    कट्यां दक्षिणतो भङ्गः किञ्चित् भङ्गत्रयं मतम् ॥ *Pād. S.* 3.4.65b-66a.

stated to have the three measurements, *māna, unmāna* and *pramāṇa*.[55] The icon may also have four hands, the hind ones holding the conch and discus.[56] A rare posture called Vīrāsana is admitted for the icon in which Rāma is seated in Vīrāsana posture, Sītā sitting in his lap; and the whole entourage which includes Rāma's four brothers, Sugrīva, Vibhīṣaṇa and others are with him.[57] It is not clear whether this picture of Rāma could be in the form of an icon. This may be in the form of a picture but measurements are there for this as also for other postures in the iconographic form.[58] In another form, Rāma displays *jñāna-mudrā* in the company of sages.[59]

The forms of others connected with Rāma are presented. Among them, who could be better presented in the walls, the important figures are Laksmaṇa, Sītā, Bharata, Sugrīva, Vibhīṣaṇa, Śatrughna, Aṅgada and Hanumān.

The icon of Balarāma shall be of white complexion, with two arms holding the ploughshare in the right hand and the left placed on the hip.[60] He has also four arms holding the pestle and the ploughshare in the left and right hands, the left hand resting on the hip and the right indicating grant of security.[61] His cloth is blue in colour. His beloved Revatī stands to his right. He holds the conch and discus also.[62]

The icon of Śrī Kṛṣṇa is shown to have two hands, with which all are familiar. He has also four hands holding the conch, mace, lotus and discus.[63] He is to be the charioteer of Arjuna, with four hands holding the goad with the frontal right hand, giving instructions, to the modest Hanumān on *Brahmavidyā* with the other right hand,and conch and discus held in the two hind hands.[64] He may be shown as mounted on Garuḍa with four hands holding the bow and arrows, conch and discus and having Satyabhāmā on His left lap.[65] Kṛṣṇa's forms are more than twenty as found in the

55. *Pād. S.* 3.17. 66b-74b.
56. *Hayaśīrṣa* Ādi 20.28b-30a.
57. *Agastya S.* 30 (GOML. R. 5059 MS)
58. *Pād. S.* 3.17.79-80.
59. See under 57.
60. *Mārkaṇḍeya S.* ch. 8.
61. *Pād. S.* 3.17.114.
62. *Śeṣa S.* 26.9.
63. *Viṣṇutantra* 18.11 (Adyar MS).
64. *Pād. S.* 3.18.13b-15.
65. Ibid. 11-12.

Pādmasaṃhitā.[66] Some of these are to be shown as painted on the walls.[67] Meditation on Kṛṣṇa is enjoined.[68] He is presented in the form of an instructor of the *Śāstras* with his right hand and having a book in his left hand.[69] His appearance is well-depicted with Rādhā and is shown to have a very bewildering form.[70] The last three forms, which are mentioned above, are only to be shown in painted figures.

The *Hayaśīrṣasaṃhitā* is the only one Āgama text which depicts the Buddha in the form of icon.[71]

The icon of Kalkin shall have two or four hands[72] and be as surrounded by gods and sages or as remaining[73] alone. He is red in complexion and ferocious in appearance.[74] He may have four hands holding many weapons apart from the conch and discus. He rides on a horse with sword in the hand.[75]

There are other forms of Viṣṇu which could be presented in the form of the icon. But, are there instances to illustrate them in idol? Of course, some are available in the form of icons. Some of these are those of Lakṣmīnārāyaṇa[76] with eight hands or four hands, of Yajñamūrti,[77] with three faces, three feet, four horns, seven hands and with the complexion of China rose; of Satya, Acyuta, Puruṣa, Ananta, Yajñavarāha, and others.

66. Ibid. 3.18.1-37.
67. Ibid. 13b, 18a, 28, 30b.
68. Vide: तमेव द्विभुजं ध्यायेदुदयादित्यवर्चसम् ।
कृष्णचर्मवसनं सत्कुठारकराङ्कितम् ॥
दशेन्द्रियाननं घोरं यो मनो रजनीचरम् ।
विवेकशरजालेन शमं नयाति योगिनाम् ॥
ध्येयस्स एव विश्वात्मा सतोयजलदप्रभः ।
रक्तराजीवनयनो धनुश्शरकराङ्कितः । *SS.* 150-152.
69. Vide: स्मर्तव्यस्सोऽपि भगवानतसीकुसुमद्युतिः ॥
वहन्वै वामहस्तेन सर्वशास्त्रार्थपुस्तकम् ।
दक्षिणेन तु शास्त्रार्थमादिशंश्च यथास्थितम् ॥ Ibid. 154b-155.
70. Vide: *Bṛhadbrahmasaṃhitā*. 2.6.13-23.
71. *Hayaśīrṣa S.* Ādi 23.34-36a.
72. *Pād. S.* 3.18.39a, 40b, 45;
73. Ibid. 45.
74. *Viṣ. S.* 11.134b.
75. *Hayaśīrṣa* Ādi 23.38b.
76. *Pād. S.* 3.18. 50-51.
77. Ibid. 54-56a; *ĪS.* 24.251-257, *Viṣ. S.* 15. 88b-90.

Among other *beras*, those of Hayagrīva, Haṃsa and Harihara are worth-mentioning. Among them, Hayagrīva is a *vidyādevatā*, a deity in charge of learning. People treat Goddess Sarasvatī, the consort of Brahmā as *Vidyādevatā* but the Pāñcarātrāgama prefers to have Hayagrīva as the deity of learning.[78] Hayagrīva is like a clear crystal in complexion. He has four hands and the face resembling that of a horse. The frontal right hand has the posture of granting the boons and the other frontal hand holds a book.[79] The two hind hands hold the conch and rosary garland. His names are enumerated as 106 in number.[80] His face is like that of Varāha according to the *Hayaśīrṣasaṃhitā*[81] and the body like that of Narasiṃha. He is said to be red in complexion.[82] He holds five *cakras*.[83] Śrī, Bhū and Nīlā stand by Him.[84]

Haṃsa is another form of Viṣṇu, whose complexion is white. His figure holds the emblems of Viṣṇu and has Śri and Bhū by its side. The face of this is that of swan.[85] This is probably to be depicted in the wall.[86]

Harihara's form is described in the *Haryaśīrṣasaṃhitā*. The body of Viṣṇu is shared by Rudra as well. Rudra occupies the right half of Viṣṇu's body. Viṣṇu has mace, and discus, while Rudra has the moon in the matted hair. Viṣṇu wears an yellow garment while Rudra wears the tiger's hide. Gaurī is on one side while Lakṣmī is on the other.[87]

How far is this form authentic in the Vaiṣṇava theology as true to tradition is not understandable. The emanations (*prādurbhāva*) do not include this figure. The *Hayaśīrṣa* could have had this interpolated at a very late date.

78. Cf. दाक्षिण्यरम्या गिरिशस्य मूर्तिः
देवी सरोजासनधर्मपत्नी ।
व्यासादयोऽपि व्यपदेश्यवाचः
स्फुरन्ति सर्वे तव शक्तिलेशैः ॥ Vedāntadeśika: *Hayagrīva stotra* 7.
79. *Pād. S.* 3.22. 2b-4; Vedāntadeśika observes that the four hands have the *mudrā* of vyākhyā, conch, discus and book (vide *Hayagrīva stotra* 32).
80. Vide: *SKS.* Indra. 6.129-140.
81. *Hayaśīrṣa S.* Ādi. 32.16b-23.
82. *SKS.* Indra. 3.60.
83. *Śeṣa S.* 19.18b-19a.
84. *Parāśara S.* 28.22-23. There is a shrine of Hayagrīva on a hillock called Oṣadhādri in front of the temple of Śrī Devanāthasvāmin at Tiruvahīndrapuram, near Cuddalore in Tamil Nādu.
85. *SS.* 12. 40-43; *Parāśara S.* 15.7, 34-35.
Vide: हंसाद्याष्षण् मयोक्ता ये ते यथासिद्धिलक्षणाः । *Pauṣ. S.* 36.279b.
86. *Hayaśīrṣa S.* Ādi. 22.12-16a (Adyar MS).
87. Ibid.

Viṣṇu is the Supreme God and His consort Śrī is equally supreme. It is therefore natural that there are other deities also to attend upon them. The name Parivāradevatā, which is used in the sense of attending upon may also mean surrounding, that is forming entourage. They are described in the Pāñcarātra Āgama texts.

The foremost among them is Ananta (Ādiśeṣa). He is the serpent with a human form. He is seated at ease on the body of the serpent with hoods behind. He has four arms holding white lotus, conch, rosary and discus.[1] He is identified with Saṃkarṣaṇa whose description is given along with his.[2]

Garuḍa as the vehicle of Viṣṇu, is popular even beyond India, especially in Thailand and other Southeast Asian areas. He occupies a separate shrine in a temple invariably in front of the shrine of the main deity Viṣṇu. He is of golden hue and has a frightful face. His eye-brows are knit.[3] He is bedecked with serpents. His icon is in the standing posture and also seated, with one leg bent down when used as a vehicle, with folded palms or extended palms to hold the feet of Viṣṇu. He holds the conch and discus.[4] His figure adorns the flag which is hoisted atop the flagstaff in a temple at the commencement of the annual festival.[5] As a rule, he adorns the four covers of the outer ramparts in the temple and also of the sanctum sanctorum.[6] He may have two or four or eight or sixteen hands.[7] Measurements are given for his shrine and flag.[8] Satya, Suparṇa, Garuḍa, Tārkṣya and Vihageśvara are five names of Garuḍa, being in the centre and others surrounding him in each of the four directions.[9] All the five forms, with these names, have a human body.

1. *Pauṣ. S.* 24.24-26a.
2. *SS.* 12. 6-8a.
3. *Pād. S.* 3.22. 8b-11.
4. *Śeṣa S.* 28. 9b-10a; *Pād. S.* 3.22.8-11.
5. *Vāsiṣṭha S.* 12.57-64.
6. *Pād. S.* 3.9.65a.
7. *IS.* 8. 2b-9, 15b-16.
8. *Vihagendra S.* 3. 25a.
9. *Spr. S.* 33. 8-18; *SS.* 12. 178-200.

Colour of Satya is akin to that of snow, of Suparṇa ruby, of Garuḍa gold, Tārkṣya water-laden cloud and of Vihageśvara variegated colour. All these have four arms and feet of birds and possess wings. Each of them are in charge of one of the five *prāṇas.*[10]

Viṣvaksena is the commander of the army of Viṣṇu. His icon has a protuberant belly and four hands, the frontal left hand offering security and holding the right one resting on his hip, and the two hind hands holding the conch and discus.[11] He is of dark complexion. Or, his frontal hands holding mace and cane in the *mudrā* of threatening.[12] His wife Puṣpadharā shall stand by his side.[13] His separate shrine is to be in the third enclosure.[14]

He has four lieutenants with the names Gajānana, Jayatsena, Harivaktra and Kālaprakṛti. These are the lords of groups (gaṇarājeśvara) and of fierce forms. They are awaiting orders from the master Viṣvaksena. Gajānana has the face of the elephant, four tusks, three eyes, shall-neck, four hands and has the rediance of the full moon. He is bedecked with many ornaments. Jayatsena has the face of the horse and is brilliant like the hits of rubies. His eyes are like molten gold. Harivaktra has a head spread over with manes. His complexion is like melted gold. His fall is like that of a lion. Kālaprakṛti's form is like the hill of collyrium. His face is frightful with large teeth. He has tawny beard and ear-ornaments resembling fish. His nose is suppressed like that of fish.[15]

These four deities are said to be Vināyaka and Vighneśapravara. The obstacles, which one has to face while undertaking a work, are destroyed by Viṣvaksena who is identical with Kālaprakṛti.[16]

10. Vide: IS. 24. 370-395.
11. *Pād. S.* 3.22. 36, 37; cf. *IS.* 8.110b-130.
12. *Pād. S.* 3.22. 38-39.
13. *Pād. S.* 3.22. 41; Her name is given as Sūtravatī in Vedāntadeśika's *Yatirājasaptati* 3.
14. *SKS.* Brahma 9. 85.
15. *Pauṣ. S.* 20.39-51.
16. Vide: पौष्कर उवाच

    क एषोऽतुलवीर्यो हि यस्य दूराद् द्रवन्ति च ।
    विघ्ना निमेषमात्रेण त्रैलोक्योन्मूलनक्षम: ॥

    श्रीभगवानुवाच

    कालवैश्वानराख्या या मूर्तिस्तुर्यात्मनो विभो: ।
    स एष द्विज देव: स्याद्विष्वक्सेन: प्रकीर्तित: ॥ *Pauṣ. S.* 20.53-54.

None of these four deities is stated to be the son of Śiva while Vināyaka is extolled as the son of Śiva. Identity between the two is to be established on the strength of further research. In such a case, the treatment that is given to Gajānana and Vināyaka, in the *Pādmasaṃhitā* is inexplicable. The former has four hands, while the latter has only two. The former has the face of the elephant, while the latter destroys the obstacles.[17]

Sudarśana[18] is the Kriyāśakti of the Supreme Śakti. It is he that activates the world.[19] He is discus (*cakra*) of Viṣṇu. While the discus is a weapon, Sudarśana is discus personified. He is represented in the form of an icon, which is a flaming wheel. He may have four six, eight and sixteen hands or also thirty-two hands.[20] The hands hold different weapons which are conch, discus, bow, axe, sword, arrow, trident, noose, goad and fire and adamantine stone, shield, ploughshare, pestle, mace and spear.[21] The icon may be made of gold, silver, copper, iron, ivory or wood.[22] Two important features are noteworthy in the icon of Sudarśana. One is that he is in the Āliḍha posture.[23] The other is that while his form is presented in the wheel on one side, the other side of its has the figure of Nṛsiṃha.[24] He is represented in some icons with two hands and standing on a thousand petalled lotus.[25] He has a separate shrine where he is housed with a karmabera. Measurements are given for making his icon.[26]

Another aspect of Sudarśana is that worship of the *yantra* of Sudarśana is enjoined in the *Ahirbudhnyasaṃhitā*. Formation of this *yantra* is vividly described as also of another *yantra* called Mahā Sudarśanayantra.[27] Silver, gold, any other metal or stone could be used to make this *yantra*. Minerals,

17. *Pād. S.* 3.22. 18b-20; 43b-44a.
18. The name Sudarśana is thus explained.

    प्रणतानां च भक्तानां यस्माच्च सुलभं सदा ।
    ददाति दर्शनं तेषां स्मृतं तस्मात्सुदर्शनम् ॥ *Pauṣ. S.* 8.41b-42a.
19. *Ahs.* 3. 39. 44a-46.
20. *Vihagendra S.* 3.66b.44a-46; *Puruṣottama S.* 7.40b.
21. *Parāśara S.* 16.7.
22. *Viṣ. S.* 32.3.
23. *Vihagendra S.* 7.42. Ālīḍha or Pratyālīḍha is a posture with the right knee advanced and the left leg drawn back.
24. Vide: पूर्वं सुदर्शनं देवमपरेण नृसिंहकम् ॥ *Vihagendra S.* 4.1.6.
25. *IS.* 10.20b.
26. *Viṣṇutilaka* 36.1.17; *Vihagendra S.* Ch. 7; *Pāram. S.* 23.39b-31a; *Viṣ. S.* 32.3-13.
27. *Ahs.* 74-111.

sandal-paste, camphor, saffron and aloe wood are to be crushed, powdered and mixed up. Their juice is to be extracted and be used to draw the *yantra* on a cloth with a golden needle. Praṇava must be thought of as written in the midst of the moon's disc. Sudarśana's figure is to be drawn within it with a red coloured material.[28] The hands of Sudarśana may be eight or sixteen. The figure of Sudarśana in the midst of a wheel having six corners. The six letters of Sudarśana mantra are to be written stat in each corner.[29] A lotus with sixteen petals shall be drawn outside the wheel. The thirty-two letters of Narasiṃhamantra are to be written on the petals.[30] The letters of the mantra of Pātālanṛsiṃha are to be written on the petals of a lotus having sixty- four petals.[31]

The figure of Yoganṛsiṃha is to be drawn in the middle portion of a lotus as having four hands, with a discus in each hand. He shall be in the sitting posture with his knees bandaged by *yogapaṭṭa*. The *yantra* may also be drawn on the Bhūrja leaf. This figure is to be worshipped in three *saṃdhyās*.[32]

Ṣaṇmukha,[33] Rudra, the guardians of the quarters and the vehicles[34] of Brahmā and others are mentioned. Among these, Ṣaṇmukha shall have four hands, the two frontal hands displaying the grant of boon and security and the two hind hands spear and javelin. Durgā shall stand by his side with four, eight or twelve or even thirty-two hands holding several weapons.[35] The vehicles of Brahmā is swan, bull for Rudra, horse for sun, fish for cupid (enemy of Śūrpaka), peack for Skanda, lion for Durgā, mouse for Vināyaka, man for Kubera, elephant for Indra, ram for Agni, buffalo (*lulāya*) for Yama, fiend for Nirṛti, whale for Varuṇa, deer for Prāṇa and wind deities.[36]

28. Ibid. 26.3-5.
29. Ibid. 26.16-17a.
30. Ibid. 19b-20a.
31. Ibid. 25.
32. *Viṣṇutantra*, 17. 3-5a; 7b-8; 15.4. 62b-66; *Ahs*. 26.62, 75b, 81.
33. Ṣaṇmukha: *Pād. S.* 3.22.21-27.
34. *Pād. S.* 3.22.21-26.
35. Ibid. 27a.
36. Ibid. 62b-65; many other deities like sun, moon, Ādityas and others get treatment.

During the period when the Āgama texts were compiled, Viṣṇu was held to be supreme and He is said to have had a number of deities who were subordinate to Him. His eminence is well brought in a temple dedicated to Him by a number of small shrines in that temple and enclosures there. It is to confirm this view that the Āgamas contain a description of the retinue of Viṣṇu.[37] In the later period, fundamentalistic aproach to glorify Viṣṇu exclusively and preferentially also treated almost all these deities as other gods (*devatāntara*) and so unworthy to have separate shrines in the temple of Viṣṇu.

37. The following texts deal with Parivāradevatās. *Pād. S.* 3. ch. 22. *Bhārgavatantra* 3 ch; *Vāsiṣṭha S.* ch. 14; and *Vihagendra S.* ch. 13.

When the icons are got ready, they require to be consecrated. Among many preliminary works, *homa* occupies a very important position. This is to be done in the holy fire which is to be lit in the fire-pit (*kuṇḍa*).

A pavilion is to be erected for *adhivāsa* of the icons. It shall be erected in front of tbe temple or main shrine or in any of the enclosures. It must have four entrances one in each direction. It must be well-decorated with arches. Another shall be placed where *adhivāsa* is to be performed. There must be provision for an outlet for water. The word *adhivāsa* means staying in some place. The object that is newly made requires to be left aside after it is produced so that its parts and whole would get settled. *Adhivāsa* is of more than one kind namely Jalādhivāsa, Kṣirādhivāsa, Chāyādhivāsa, Śayyādhivāsa and Dhānyādhivāsa. Object made of stone or metals require Jalādhivāsa or Kṣirādhivāsa. The other three kinds are intended for objects and icons that are made of limestone. The number of days during which the object is made to have *adhivāsa* is not fixed but it may vary from one day to one month.

The fire-pit (*kuṇḍa*) in which the fire is to be ignited shall be of various kinds to serve different purposes. Fourteen fire-pits are mentioned. They are 1. rectangular in size yielding all kinds of results; it is called *Caturaśra,* 2. *Pañcāśra* with five corners intended to subjugate ladies of divine and semi-divine origin, 3. *Ṣaḍaśra* having six corners to paralyse others, 4. *Saptāśra,* seven-cornerned for infatuating others, 5. *Aṣṭāśra,* eight-cornerned to kill others 6. *Navāhśra,* nine-cornered to display hatred against others, 7. *Daśāśra,* ten-cornered to please the departed souls, 8. *Ekādaśāśra,* eleven-cornered when a work is to be done with the help of a deity, 9. *Dvādaśāśra* to visualise Viṣṇu, 10. *Padma,* for nourishment, 11. *Yoni,* to get a girl, 12. *Trikoṇa,* to get a treasure, 13. *Cāpa* to ruin an enemy and 14. *Vṛtta* circular for bringing calmness.[1] It is said that the rectangular is the best, the circular

1. See *Pād. S.* Part - I Appendix PR 5-7, Madras edn.
See *Pād. S.* 3. 25. 48-54a.

would be attractive and that which faces the directions and intermediate directions is helpful to achieve any personal pursuit.[2] The ground, where *homa* is to be done, is to be dug twenty-four *aṅgulas* broad and long and it must be rectangular in size. Three ridges (*mekhalā*) made of brides are to be provided on the exterior for which a portion of two *aṅgulas* must be left out. The height of the fire-pit shall be twenty *aṅgulas*. Four fire-pits are required. One of them shall be in the southern direction taking the shape of half-moon, another in the north resembling a lotus, in the east circular in form and in the east resembling the lotus.[3]

While consecration is to be made for five idols, nine fires are required, and for four idols, five or seven fires are needed. The fires must be even in number when one form is to be consecrated.[4]

Provision shall be made to have water stored for use. That must be of the form of cistern supported by sixteen pillars with a curtain hiding it from onlookers. Four holes are to be made in it, one in each direction. A pavilion for bath shall be erected in the north-east quarter of the pavilion called *yāgaśālā*.

Sruk and *sruva* are the two ladles for making the offerings of oblations in the fire. *Sruk* shall be made of Palāśa or Khādira wood. The tip of that shall resemble the mouth of the horse. Its neck shall have a width of two *aṅgulas*. The portion beneath the neck may be circular or rectangular in shape. Its interior in the middle shall be to the full length. The ridge outside shall be four yavas in measurement. Its length shall be one and a half cubits.[5]

Sruva shall be one cubit long with the tip two *aṅgulas*. It shall have two circular hollows, each with a depression of one and a half *aṅgula* and half an *aṅgula* wide. The portion that remains shall be like the cow's tail. Its bottom shall be wide by two *aṅgulas* and made of a metal or wood.[6] The liquid or caru which is to be offered into the fire is to be taken in the *Sruk* and poured into *sruva* to a quantity that is required for each offering.

2. *JS.* 15.50.
3. For a detailed description see *Pād. S.* 3.25. 54b-66. *ĪS* recognises *Śaṅkhakuṇḍa, Cakrakuṇḍa, Padmakuṇḍa, Vṛttakuṇḍa* and *Caturaśrakuṇḍa* — five *kuṇḍas* (25. 2. 38a); *SS* has five namely *Śaṅkha, Padma, Ardhendu, Caturaśra,* and *Cakra*, Ch. II.
4. Ibid. 69b-73.
5. Ibid. 74-90.
6. Ibid. 91-94.

The icon requires consecration so that it may become fit to be worshipped. The word *pratiṣṭhā* is interpreted as staying (in a particular place) for showing favour (to the devotees).[1]

A hall for sacrifice (worship)[2] is to be erected in front of the main shrine. It shall be rectangular in shape and have four entrances. Its width and length shall be between fourteen cubits and thirty cubits according to the measurement of the idol. An altar (or platform) shall be constructed amidst that to the measurement of fourteen cubits. Provision shall be made all round it for a path of eight cubits. The height of the altar shall be half a cubit. This shall be increased or decreased by one *aṅgula* according to the dimensions of the hall of the sacrifice. Amidst the altars of various kinds, the rectangular *maṇḍala* is the best. The fire-pit is to be arranged in the northern part of the altar. The fire-pit shall have ridges and marked by the forms of discus and lotus. The rectangular pit shall be in the east, that having the mark of discus in the south, the circular one in the west, the one marked by the lotus in the north and those having the mark of conch in the four corners.[3]

The height of the hall of sacrifice shall be eight cubits and may vary according to the dimensions of the hall. There shall be space left for bath and a worn for opening the eyes. A pedestal for bath shall also be arranged. Arches, which are made of strong woods, shall be fixed outside the hall.

The altars shall be five in number, one for the fire-pit, one for opening the eyes,[4] one in the centre for *maṇḍala*, one for the icon to be laid on bed and the last for bath.

1. Vide: तिष्ठत्यनुग्रहार्थं च सा प्रतिष्ठेति कीर्तिता । *Pauṣ. S.* 38.18a.
2. Worship is considered to be a sacrifice (*yāga*) and so the hall is called *Yāgaśālā* where *homa* also could be done.
3. Vide: *IS.* 18.3-11a.
4. *JS.* 20.13b recommends an altar for opening the eyes of the icon while *IS.* 18.18 speaks of a room for this purpose.

The time for consecration shall be in the bright fortnight having an auspicious lunar phase and constellation. The time may be suitable when the sun is in the Āṣāḍha or Kārttika or Caitra months.[5]

The first ritual is Aṅkurārpaṇa which is to be done five or seven days before the ritual of consecration is begun. This shall be undertaken in a separate pavilion having four entrances one in each direction, a canopy above. The ground shall be smeared with cowdung. The priest, who is in charge of the ritual of consecration, shall take four assistants comptent in the performance of the ritual and go to a place which is free from small stones and potsherds and sprinkle it with Astra mantras He shall dig a spot there with spade and collect the fine mud from there in a vessel made of metal or reed and wrap it with a new cloth. The priest shall enter the pavilion and sprinkle the ground with water. The *pālikās*[6] shall be placed there and wound with threads drenched with liquid sandal-paste. After drawing twelve lines with threads in the east and fifteen in the north, he shall place there twelve *śarāvas*[7] and twelve *ghaṭikas* in each of the eight directions and twelve in the middle portion. The months of these vessels shall be filled with darbha, reeds and grass. The interior of them shall be filled with mud brought by the priest after digging the ground, sand and placed there filled with fine rice, grains, and seasamum and be wrapped with cloth. Seeds of course grains, fine rice, beans, *śyāmaka, priyaṅgu*, barley, seasamum, wheel and others are to be put a new vessel and shall be taken round the shrine. *Homas* are to be done. The Vaiṣṇavas, who are present there shall sow the reeds in the vessels with water kept in the jars. All these are to be covered with lids. The contents of these vessels are to be sprinkled every day with turmeric water. When sprouts yellow or white in colour appear in these vessels after the lapse of about five days, the results of the ritual are to be held as good. Any other colour forebodes evil.

The icons of the Dhruva and other kinds shall be got ready for consecration. If the Dhruvabera is inside the *garbhagṛha*, the ritual of *adhivāsa* shall

5. *JS.* 20.131b-132.
6. *Pālikās:* earthen small vessels resembling cups; the *pālikās* belong to Viṣṇu, *ghaṭikās* to Brahmā and *śarāva* to Śiva, Vide: *SKS* Śiva 9.9b-10a.
7. *Śarāvas:* shallow dishes.

be done there.[8] A special pavilion shall be erected for doing *adhivāsa* of other idols. *Adhivāsa* is to be done in water for icons which are made of wood, metals and stone. It shall be done in a water-trough kept in the hall or rivers or long ponds. The idols shall be placed to lie there with the head facing the north or east. It shall be covered a new cloth and allowed to remain there for a night or three.

Chāyādhivāsa, which is to be done also for the icon made of mud, requires a vessel made of metal or wood which shall be placed on the heap of grains. A *kūrca*, which is made of twenty-eight darbhas is to be placed in a vessel filled with scented water. Viṣṇu is to be worshipped in that *kūrca*. The icon shall be there for a few days.

After the period that is fixed for *adhivāsa* is over, the icon shall be taken out of that place and given bath with water consecrated by the utterance of Nṛsiṃha mantra, so as to get rid off any impurities in the icons arising out of the shortcomings of the artisans while making them. Vāstuhoma is then to be performed.

Certain kinds of people are prevented from entering the pavilion and looking at the ritual of consecration. The atheists those who revile and spread scandals about God's supremacy, and those who had a despicable was of life are to the forbidden from entering this hall.[9]

The recluses, and followers of the Pāñcarātra tradition are to be requested to be present and seated in the north-eastern quarter. Ekāntins[10] in the north-east, Vaikhānasas[11] in the south-west and Añjalikas[12] in the north-west. The four kinds[13] of pupils are also to be seated there in the places assigned to them.

8. If the Dhurvabera is aleady installed in the *garbhagṛha*, how *adhivāsa* could be done to it is not understandable. Or it must be admitted that the Dhruvabera is light to carry and smaller in size.
9. Vāstuhoma is done to propitiate Vāstupuruṣa, see *Pād S.* 3.27-5b-20 for details. Cf. *Pād. S.* 3.27. 21-22.
10. Ekāntins: Vide: *JS.* 22. 11-13a.
11. Vaikhānasas: It is not clear whether the followers of the Vaikhānasa Āgama is meant. Evidenty, they are not meant as it appears that these followers were known as belonging to the. Hence this reference must be to the Vānaprasthas called Vaikhānasas.
12. *añjalikas:* this word is formed according to the *sūtra*: पत्यन्तपुरोहितादिभ्यो यक् । *Aṣṭādhyāyī 51.128.*
13. This refers to Samayin, Putraka, Sādhaka and Ācārya.

Then the eyes are to be opened in the icons. This ritual is called Nayanonmīlana. The icon is to be placed in a particular place in the hall for this purpose. Its head shall be in the east, when it is laid on a bed. A needle made of silver or the quill of the porcupine shall be eight *aṅgulas* long. It shall be placed in a vessel containing grains. The tip of the needle shall be smeared with honey. The right eye shall be marked with this needle. A smaller needle with its tip smeared with ghee shall be used to mark the left eye.[14] The netramantra shall be used for this purpose.[15] The sculptor shall make the eye marks clear with an instrument that has been sanctified by the utterance of the Astramantra. A light bath shall be given to the icon raising it from that bed.

The priest shall then take with him four sacrificing priests and commence the ritual of consecration. He shall wear a *pavitra* made of two *darbhas.*[16] The pitchers, which are filled with water, are to be kept on the Cakrābjamaṇḍala in the pavilion and Aṣṭamaṅgalas[17] are to be placed by the side. The petals of the lotus in this *maṇḍala* shall be coloured with the powders of various materials. The pericarp shall be yellow and the filaments in red.

The next morning, the idol that has been worshipped in the *Bālālaya* shall be worshipped and its powers shall be transferred to the waters kept in the pitchers. *Nyāsa* is to be done in the pericarp of the lotus drawn on the maṇḍala for vowels and in the filaments for the consonants. The powers are

14. The needle shall be made of gold, *JS.* 20.162b.
15. Netramantra: *oṃ hrauṃ tejase netrābhyāṃ vausaḥ.* The mantra is *taccakṣuḥ* according to *Pād. S.* (27-49b).
16. *Pavitra:* a ring made of *darbhas* to be worn on the fourth finger. The *darbhas* shall be wound so that they will not be apart from each other. The remaining parts of the *darbhas* shall be twained and have a projection to the length of four *aṅgulas.* Two *darbhas* are required to make a *pavitra* for doing the daily rites, three for the rites to the departed souls, four for doing the malicious deeds, five for worshipping gods and six for expiatory rites.
17. Aṣṭamaṅgalas:

    शङ्खं चक्रं पताकां च श्रीवत्सं दर्पणं वृषम् ।
    मत्स्ययुग्मं च कुम्भं च मङ्गलानि प्रचक्षते ॥ *SKS.* Brahma 6.60b-61a.

named as Vimalā, Utkarṣiṇī, Jñāna, Kriyā, Yogā, Prabhvī, Satyā,[18] Īśāna and Anugrahā. *Nyāsa* of these means drawing them (*ākarṣaṇa*) and placing them there. *Homas* are to be done uttering the mantras and the names of God.

The priest and his assistants shall take the huge and other pitchers and aṣṭamaṅgalas on their head, and proceed to the *garbhagṛha* chanting the *mantras.* One of the assitants shall take a jar and go in the front with the water there dripping down slowly and steadily. The icons shall be taken behind them to the accompaniment of music and Vedic recitation. All shall enter the *garbhagṛha.* If the dhruvabera is also taken along with others, it shall be placed in the hollow of the pedestal with the peg of the icon fitting well there. This pedestal is called Brahmaśilā.[19] This is a stone base on which the icon which is already fixed on a pedestal should stand. The name Devatā is given to an icon which is already made available with a pedestal.[20] It is already God, when the priest meditates upon it as identical with God in his heart. The priest treats it as non-different from *Śabdabrahman.* Since the mantras have been uttered, the icon is *mantramaya* and partless, becoming *sakala* later. Thus the priest shall consider that Brahmaśīlā.

The priests shall then empty the pitcher by pouring the holy and consecrated water on the Dhruvabera, then on other icons and then on other utensils and others. The icons are then no longer inert, whatever be the material out of which they are made. The syllables of the mantras of the deity shall be repeated resulting in fusing life in the idols. This act is called *prāṇapratiṣṭhā.*

The Āgama texts lay down the procedure, as a rule, for the Dhruvabera, which was perhaps of moderate dimensions. The stony base, on which this *bera* is to be laid, has some holes provided there. Gems and other stones are to be placed in those holes. A long list of these is given of which some gems and precious stones are adamantine stone, gold, pearl, silver, sapphire, ruby,

18. The names of these are given in a slightly different way vide:

    विमलाख्या विमलता ज्ञानशक्तिर्ज्ञताब्जज ॥
    प्रभवाख्या प्रभवता सत्यसंज्ञा च सत्यता ।
    नित्याख्या नित्यता चैव प्रकाशाख्या प्रकाशता ॥
    अनन्तता ह्यनन्ताख्या कला कमलसम्भव ।
    सहानुग्रहशक्त्या वै ज्ञेयानुग्रहता परा ॥ *Pauṣ. S.* 22.32b-34.

19. Brahmaśilā - *JS.* 20. 296n-306. This treatment is given elaborately here.
20. Cf. बिम्बेन सह यत्पीठं भिन्नं तच्छोभनं भवेत् । *JS.* 20. 90a.

lapis lazuli, and others, and plants and grains are seasamum, chick-pea (*caṇaka*), barley, aloe wood, wheat, and honey.

A pedestal shall be placed upon it in the cavity. A wheel, made of eight metals,[21] shall be placed upon it. A lotus made of gold or copper shall be on it. Ādiśeṣa, fish and tortoise in the form of emblems, shall be placed upon the lotus.

The idol (dhruvabera) shall be placed on the pedestal uttering mūlamantra (aṣṭākṣara). The idol and stony pedestal must be joined to become one with adamantine cement that is sanctified by the utterance of hṛdaya and astramantras. The priest shall sprinkle the idol the waters kept in the eight pitchers with the *kūrca* on the power that is in the Bālabimba shall be infussed into the Mūlabera. The deities shall be placed (mentally) on the pedestal though it is not yet consecrated. The deities of divine descent shall be placed (mentally) on them from the region where the stony pitchers are placed at the basement up to the place where the idol is placed. This *nyāsa* is called cintāmaṇi as all the deities are brought together in one place. *Nyāsa* of mantra, *sṛṣṭi* and *laya* shall be done on the idol. The six *nyāsas*[22] beginning with hṛdaya. Worship is next to be done through Layayāga[23] and Bhogayāga.[24]

In the case of other beras, and also in the case of dhruvabera which is light to take about, an act called Jatibandha is required to be done. This word means strengthening the contact between the idol, which has a pedestal, and another broader pedestal beneath it. What does this word mean is not clear. If the reading is jaḍībandha, then the part *jaḍa* may be taken to mean stationary, not moving. Jaḍībandha then means binding the idol with a pedestal and make it immovable. The mantras for this are *oṃ, hāṃ, hrīṃ, kroṃ, yaṃ, raṃ, laṃ, vaṃ, śaṃ, ṣaṃ, saṃ* and *hoṃ,* which are to be uttered when jaḍibandha is to be done. Among them, the first four are *bījākṣaras;* the next four are the syllables denoting the powers (*śakti*) of the four elements—earth,

21. The eight metals are gold, silver, copper, tin, lead, brass, iron and steel.
22. The six *nyāsas* are with the mantras of birth, *śiras, śikhā, kavaca, netra* and *astra.*
23. Layayāga: The formless Śakti shall be worshipped with the mantra of *Tārā.* Then the deities of the weapons and ornaments and their powers are to be worshipped with their own mantras relating them to the respective positions in the body of the deity. This is called *Layayāga* which to fulfils all desires. Vide: *LT.* 38.20-21.
24. Bhogayāga: This is a kind of worship in which other objects which are appropriate to the specific ritual are offered. Vide: *LT.* 38.14-15.

water, fire and air — and the last four are the mantras of the powers of the aṅgamantras.

Then the Dhruvabera and other *beras* are to be covered with new clothes or woollen clothing. The doors of the shrine are to be kept closed for three days during which period, gods, manes, *siddhas* and others would worship God without any hindrance. On the fourth day, the doors shall be opened and bath shall be given to the *beras*. Karmārcā shall be placed on the pedestal where worship is offered. Other icons are to be placed on the sides of dhruvabera. Karmārcā shall be placed in the centre, Utsavabera in the left, Tīrtha and Snapana beras to the north, that is to the left of the dhruvabera, if it faces the eastern direction. Śayana and Baliberas are to be in the southern direction, that is to the right of the Dhruvabera. However, the practice, which is obtained now in South Indian temples is to have the Utsavabera in front of the Dhruvabera, except probably in the temples at Tirumalai, Tiruvallikkeni (Triplicane, Madras) and Appiliyappan Koil near Kumbakonam and others.[25].

Mahotsava is to be performed at a subsequent day after consecration is over. *Balikarma* is also be done.[26] Some texts declare that the flag is to be hoisted and a Mahotsava is to be celebrated on the fourth day after consecration.[27]

25. *Pād. S.* 3.28.46-52.
26. *JS.* 20. 382-386.
27. *Pād. S.* 3.28.41b-42a.

XXXVIII. *Consecration of other Deities and Objects*

A temple is dedicated to a deity who is supreme. Other deities are also there individually or in groups installed in a separate shrine. These deities may be of divine descent or attendent deities. They too require consecration. These deities may also be in form of icons or in cloth or painted on the walls. After consecration, they shall not be attended with any service (*upacāra*).

The following are the special features of some of these deities. The descent of Viṣṇu as Kūrma is to be invoked in a huge jar filled with water and be worshipped.[1] However, there is a separate shrine for this descent in Śrī Kūrma, in the Andhra Pradesh.[2] Varāha is worshipped in the form of sacrifice.[3] A similar reference is available for Vāmana.[4] Some of these descents may have only Dhruvabera and Karmabera or Utsavabera or all the *beras*. Some of these have only dhruvabera. In the case of Śrīrāma, consecration will have to be done to the icon of Śrirāma along with Sītā and Lakṣmaṇa. It shall be installed by reciting the Puruṣasūkta. The annual Festival shall be celebrated with the hoisting of the flag containing the figure of Hanūmān drawn there. In all these cases, *nyāsa* is fully forbidden. If certain idols, except Dhruvabera, are made of metals, then they can have powers infused in them from the Dhruvabera.

There is some special feature in the consecration of Vaṭapatraśāyin, the form of Viṣṇu, who lies as a child in the leaf of banyan tree, floating in the waters of the deluge. The figure of this deity is to be drawn in a cloth which gets the name *citrābhāsa*. Sea must be drawn there and the Lord shall be shown as a child lying on the leaf of the banyan tree. Mārkaṇḍeya and Bhūdevī shall be one on each of His sides.[5]

1. *Pād. S.* 3.31.5.
2. Kūrma has an iconographic form.
3. *Pād. S.* 3.29. 107b.
4. Ibid. 12a.
5. Ibid. 43-47.

Śrī occupies an important position in all the temples of Viṣṇu. She has a separate shrine, except perhaps at Tiruchanur, near Tirupati where there is a separate temple for Śrī and at Oppiliyappan Koil also called Tiruviṇṇagar, near Kumbakonam in Tamil Nādu, where she has her place in the chest of Viṣṇu. Anyway, wherever she has a shrine, there is a Dhruvabera and Utsavabera in the *garbhagṛha*. The Dhruvabera is black in complexion. It is not clear whether this Dhruvabera is made of clay or stone but the mention of stakes (*śūta*)[6] in the *Pādmasaṃhitā* indicates that this Dhruvabera could be made of clay or lime stone. Measurements are given according to the *tālamāna* for the main and secondary limbs.[7] She stands on the right side of Viṣṇu holding a blossomed lotus in the left hand. Her right hand rests on the thigh. Or, she may have the pose of offering security or through the right hand and that of granting the boon through the left hand. If Śrī has an independent temple, she may be seated and have four hands, the hind ones holding the lotus and the frontal hands holding the conch and discus.[8] Bhūdevī shall have two hands, holding the lotus in the right hand. While Śrī and Bhū stand on both sides of Viṣṇu. Vīralakṣmī shall have a separate shrine. Rati, Sarasvatī, and Tuṣṭi are to be to the right side of Viṣṇu, and Kīrti, Prīti, and Śānti to the left.[9] These shall be in the standing pose when the Lord is in that posture or may be seated when the Lord stands.[10] When Śrī or Bhū is in a separate shrine in a temple, her idol is in the seated posture.

When consecration is done to Śrī and others, worship is to be done to them with Śrīsūkta. Balākinī, Vanāmālinī, Vibīṣikā and Śaṃkarī are to be worshipped in the pitchers kept at the entrance. Then the powers Lakṣmī, Sarasvatī, Puṣṭi and Tuṣṭi are to have to homa done in their honour in the fire-pits kept in the directions.[11] Ṣoḍaśanyāsa shall not be performed for

6. Ibid. 3a.
7. This shows that these are on the sides of Viṣṇu and Śri and Bhū as the two consorts on both the sides of God whether this refers to the Dhruvabera or Utsavabera of God. Generally, Śri and Bhū are found only with the Utsavabera. It is rare that the Dhruvabera has them by its sides, as found in the shrine of Śri Dīpaprakāśa at Himopavana at in Kāñcīpuram and other places. *Mārkaṇḍeya S.* 10.1-35a; cf. *Vis. S.* 20.18-24.
8. *Pād. S.* 21.68.
9. Vide: *Pād. S.* 3.29. 49b-69.
10. This is the case with the utsava idol of Śri Raṅganāthasvāmin at Śrirangam in Tamil Nadu; cf. *LT.* 38. 29-35.
11. *Pād. S.* 21.68.

them.[12] Jayā and Vijayā shall be the guardians of the gates in the west. Sumukhī shall be installed in the place ofViṣvaksena. Bath shall be given and the *Mahotsava* shall be performed to Śrī as it is done to God.[13]

After consecration, the marriage of Śrī with Viṣṇu is to be celebrated. After *Aṅkurārpaṇa*, the auspicious string is to be tied to the wrists of God and Goddess. Śrī shall be dressed in unwashed cloth and taken round the village in the palanquin. She shall then be taken to the marriage hall. After God is worshipped with *arghya* etc.. He shall be taken to the apartment of marriage. The goddess shall be decorated with garments, ornaments and flowers. The priest shall offer Śrī to God offering water as a sign of giving.[14] The patron shall utter his *gotra* as that of Śrī and do *Pāṇigrahaṇa.*[15] The priest shall do other *homas* as in the marriage according to the gṛhyasūtras. Marriage of Śrī shall be done at first and that of Bhū afterwards. If two priests are attending to the marriage of Śrī and Bhū, then it could be done at the same time. *Homa* with fried grains (*lājā*) is also to be done. Viṣṇu with Śrī and Bhū shall be taken round the village. This shall be done every day. Śeṣahoma shall be done in the latter part of the night on the fourth day.[16] While the Āgama mode is to be adopted to attend to this marriage the *smṛti* method alone shall be followed for the marriage of Paraśurāma.[17]

The audience-pavilion,[18] *bali* pedestal,[19] kitchen, well, tank and others are also be consecrated. Prabhā,[20] bell,[21] rosary garland and others, which form part of the worship in the temple get a well-merited treatment.

12. Ibid. 57.
13. Ibid. 68.
14. Ibid. 30.8.
15. Ibid. 9.
16. Ibid. 33a.
17. Ibid. 37a.
18. Measurements are given in *Pād. S.* 3.30. 87-105.
19. Measurements and method of consecration are given in *Pād. S.* 3.30. 146-173. It shall be constructed near the flag staff. The upper part is to take the shape of a lotus.
20. *Prabhā* is like an arc that runs from the base where it is attached and rise to form a frame around the icon.
21. The bell may be made of any metal. It shall be used at every item of worship. Its shape may be that of a wheel or lotus. It reminds us while it is sounded the principle of Śabdabrahman. *Spr. S.* 25.21b-24a; *Pād. S.* 3.23. 30b-34a; *Pauṣkara S.* 34.15-56.

The devotees (*bhaktas*) of God fall under two kinds namely, Ālvārs and Ācāryas. The Ālvārs, who lived between 650 A.D. 850 A.D, were devout worshippers of Viṣṇu. They were drowned actually in the ocean of devotion. They were inspired by the sudden appearance of God before them. Lyrical verses issued out of them which are matchless in grace and are soul-stirring. They are in the Tamil language and are held by the Vaiṣṇava school as Vedas in the Dravidian language. These Ālvārs are eleven in number, among whom one was a woman called Godā, the daugher of Viṣṇucitta, one of the Ālvārs. Godā's repute is so high that her compositions are always sung in temples on several occasions in the year and in the houses also on marriage occasions. She has a huge temple at Srivilliputtur in South Tamil Nadu and is invariably having shrine for her in all temples of Viṣṇu. Her birthday is celebreted as part of the *Mahotsava* in the temple mentioned above and for ten days in other temples and also in houses. Nammālvār, also known as Śaṭhakopa, is the chief among the Ālvārs and is the first preceptor among mortals. The Ālvārs are described as exclusive worshippers of Viṣṇu.[22] The dates of their birth are given in the *Viṣṇutantra*.[23] Measurements are given to make their idols.[24] Their idols may be standing or seated but never as lying. They shall have their palms folded or the left hand shall rest in the hip and the right hand is to display Jñānamudrā.[25] They shall wear Ūrdhvapuṇḍra and wear the emblems of conch and discus.[26]

Regarding the consecration of there idols, the Āgama texts do not deal with this topic. However, all temples in the South India have separate shrines for some of them, while many share the same hall or shrines. When the birth day of any one of them is celebrated in almost all temples with some possible exceptions, all the four thousand hymns composed by them are recited. Besides, a festival is held in the Mārgaśīrṣa month for twenty days when all the hymns are recited. This festival is called *Adhyayana utsava*, since these hymns are as sacred as the Vedas. The act of consecration is done following the rules of the Pāñcarātra or Vaikhānasa Āgama depending upon the temple in which these Ālvārs are having their shrineṣ. Hence there is no special procedure to consecrate their shrines.

22. Vide: एकान्तिनो महाभागां शठकोपपुरस्सरा: । *ĪS.* 8.175b.
23. *Viṣṇutantra* (Adyar MS.) 19.1.-25.
24. *Viṣṇutattva* 13.4-16.
25. *Viṣṇutattva* 14b-16a.
26. *ĪS.* 8.2.11.

There are hosts of Ācāryas from Nāthamuni onwards. The prominent among them have separte shrines both at the places of their birth and elsewhere also in the religious centres and in the temples of Viṣṇu. The important Ācāryas are Nāthamuni, Madhurakavi Ālvār, Yāmunācārya, Rāmānujācārya, Vedāntadeśika and Maṇavālamāmuni. Among them, Nāthamuni was the immediate disciple of Nammālvār and was from at Kattumannargudi. Madhurakavi was the disciple of Nammālvār and was born at Tirukkalur in the southern most part of India. Yāmunācārya was born at Kāttumannarkoil as the grandson of Nāthamuni and disciple of Śrīrāma, grand pupil of Nāthamuni. Rāmānujacārya was born at Sriperumpudur, near Kañci in Tamil Nadu. He was the disciple of Mahāpūrṇa, the pupil of Yāmunācārya. Vedāntadeśika was born at Kāñci and was the pupil of Ātreya Rāmānuja, who belonged to the line of teachers headed by Rāmānujācārya. Manavālamamuni was born as Sikkilkidoram in the far southern area of India and was the pupil of Śrīśaila, who came in the line of Ācaryas headed by Rāmānujācārya. All these Ācāryas have independent shrines in the places of their birth and also in important centres of Vaiṣṇavism and also their shrines in the important temples of Viṣṇu. Consecration for their idols is done according to the rules of the Pāñcarātra and Vaikhānasa which is practised in the temples where their shrines are situated. Their birthdays are celebrated on a large scale.

Some of the Āgama texts devote a chapter naming it as Bhaktapratiṣṭhāvidhi, the word *bhakta* meaning devotee and Ālvars especially in the context.[27] The *Upendrasaṃhitā* has chapters with the name Divyasūrivṛttāntakathana, Madhurakavi-Nāthamuni-Yāmunārya-Rāmānujāryavṛttāntakathana and Vedāntadeśikacaritravarṇana.[28] Of these, Divyasūri refers to the Ālvārs there with the names Bhaktabhāvavilakṣaṇa,[29] Bhaktarūpāvatāra[30] Ācāryādīnaṃ pūjākramaḥ, Ācāryājamānādinām phalanīrupaṇa,[31] and Bhaktārcanavidhi.[32]

27. Vide: *Aniruddhasaṃhitā* ch. 34; *Viṣṇutattva* S. IV.13; *Viṣṇutantra* ch. 19.
28. *Upendrasaṃhitā* ch. 4, 5 & 8.
29. *Paramapuruṣasaṃhitā* ch. 8.
30. *Parāśarasaṃhitā* ch. 22
31. *Bhārgavatantra* ch. 10 (e).
32. *Viṣṇutattva* S. IV. 14.

The temple is known as *Prāsāda* in North Indian texts and as *Vimāna* or *Ālaya* in South India. The Vaikhānasa Āgama is known only in South India, while the Pāñcarātra is popular in South India and North India as well. The majority of Viṣṇu temples is governed by the Vaikhānasa Āgama, while the Pāñcaratra tradition is followed only in few temples. Among the four important Viṣṇu temples in South India, the temples as Srirangam, Kāñcī and Melkote follow the Pāñcarātra tradition, while the Vaikhānasa mode is in vogue only at Tirumalai.

The temples are four kinds, namely, Svayaṃvyakta, Divya, Siddha and Ārṣa. They are respectively self-manifested, installed by god, by the Siddhas and those by the sages. Another classification of temples is according to their following the Āgamasiddhānta, Mantrasiddhānta, Tantrasiddhānta and Tantrāntarasiddhānta.[1] Of these the first two are superior to the latter two. Worship is of four kinds namely, Vaidika, Tāntrika, Śrauta and Miśra. All these four methods could be adopted in the temples of the Svayaṃvyakta kind. The methods, which are adopted in the temples of other kinds shall not be changed. The Vaidika and Tāntrika modes could be adopted in the temples of the Siddha and Ārṣa kinds but this cannot be imposed upon the temples of Svayaṃvyakta and Divya kinds.[2] Worship, that is based on an admixture of these is objectionable[3] but this could be commended since it is adopted by those who are devoted to Vāsudeva.

When were the temples built? Could it be that temples were built after the Āgamas came into being? The answers could be in the negative. The temple at Besnagar (ancient Vidiśā) is not extant but the Garuḍa pillar is still there indicating that there must have been a temple and that must have been a temple of Viṣṇu.[4] To this period also belongs the inscription of Ghosundi in Rajaputānā which mentions a temple for Vāsudeva and Saṃkarṣaṇa. This

1. Cf. *PR.* P. 32.
2. Vide: - Kālottara cited in *PR.* p. 36.
3. *Pauṣ. S.* 38. 47-53. This is called Vyāmiśrayajana.
4. The date of this temple is fixed in the 2nd century B.C.

temple was called Nārāyaṇavāṭikā. It had a rampart (enclosure) made of stone. Another inscription, which is engraved on a slab, mentions the consecration of a wooden image of Aṣṭabhujasvāmin during the reign of the Ābhīra king Vāsiṣṭhaputra Vasuṣeṇa of the 3rd century A.D. Thus this refers to a Viṣṇu temple.

Some or many of these could have been small structures which housed the Dhruvaberas, some of such in South India were glorified by the hymns of the Ālvārs, who flourished between 650 A.D. and 850 A.D. The structures, whatever could have been their shape, must have been in existence long before the period of the Ālvārs.

The Tamil works like *Cilappatikāram*,[5] *Paripātal*, *Ahanānūru*, *Puranānūru* and *Kalittokai* describe Viṣṇu graphically and vividly the temples of Viṣṇu, some of which should be the same as those which were glorified by the Ālvārs in their composition. These works are assigned to the period 1st-5th centuries A.D. These structures, celebrated in these Tamil classical works, could have been built following the traditions preserved in works which were much more ancient than them. The nature of these works could not be determined for want of evidence. They could have dealt with sculpture, archaeology and architecture.

However, there are certain evidences which may suggest that the Āgamas were in the process of compilation about 500 A.D. During this period, there were already many temples, the inscription of one of them dated 467-8 A.D., refers to God Viṣṇu in His lying posture as Anantasvāmin. Gandhar (in Central Asia) inscription, which is dated 423 A.D. mentions a temple of Viṣṇu.[6] A *dhvajastambha* of Viṣṇu with the name Janārdana was built in Eraṇ in Sagar district of central India.[7] The copper plate inscription, which is dated 476 A.D., is available for Dāmodarpur in the Dinajpur District of Bengal, mentions the gift of land for the temple (*devakula*) of Viṣṇu with the name Śvetavarāhasvāmin.[8] Stone is found to be used for the construction of a temple for Viṣṇu at Deogarh known as Daśāvatāra at about 500 A.D.[9] Viṣṇu under the name Govindasvāmin had a temple, as appears from a copper

5. *Cilappatikāram* refers to the temples at Srirangam and Tirumalai: 2. 35, 51.
6. Fleet: *Inscriptions of the Early Gupta kings* p. 248.
7. Ibid. p. 78.
8. Ibid. p. 89.
9. Sircar: Select Inscriptions PP. 328-9.

plate inscription dated 448 A.D. at Baigram, Bogra District in Bengal. An inscription of Nandivarman II dated 420 A.D. also mentions a grant to God Viṣṇugṛhasvāmin.[10]

During the period when the above-mentioned temples were popular, the Āgamas do not seem to have exerted any influence on their construction. The temples, which were built after 800 A.D., reveal some features suggesting the influence of the Āgamas on their construction. The Āgamas too bear the impact of the sculptural and architectural treatment of temples in ancient texts which the artisans followed while building the temples.

Besides, the deities enshrined in many of the temples bear names such as Pārthasārathī, Devanātha and Vīrarāghava, which are not found mentioned in any Āgama texts. The conclusion must therefore be to deny Āgamic influence in temples, which have *vimānas* also differing much from the Āgamas in their names and construction.

The temples of the period before 500 A.D. have different beginnings. Many of them were not built by any ruling prince. The chronicles which contain accounts of many of the temples show that God revealed Himself to the devout worshippers with such forms that they yearned to behold. It may be that some such figures remain as they are, or were built by the devout and well-to-do persons at the direction of religious leaders. The artisans, who were then conversant with the building of structures, brought those figures into being. Such of those persons, who influenced in building those images and small structures to house them, could have been sages, *siddhas* and ordinary men. Some temples, whose origin could not be traced to any known source, but remembered by the devout as having had their existence in a manner that is of extra- ordinary kind, could have been called *svayaṃvyakta* or self-revealed. The Āgamas classified such shrines of diverse nature into clear cut divisions as Svayaṃvyakta, Divya, Saiddha and others. It is not possible to show that temples, which were built after 800 A.D., were constructed in strict adherence to the rules laid down in the Āgamas. The temple at Srirangam is an exception to this, as there is much agreement between the nature of the structures in this temple and the description given in the *Pārameśvarasaṃhitā.*

10. M.S. Vats: *Survey of India.* No. 70.

XL. *Cosmic Character of the Temple*

Cosmos is universe which is set in an orderly way. This is the physical sense of the word. It has a spiritual sense according to which it is the Supreme Being pervading the entire universe without having spatial, temporal and objective limitations. In this sense, cosmos is incomprehensible and inestimable. It can be apprehended only in parts as celestial, terrestrial etc. However, it can be comprehended through the temple wherein the icons, pavilions, tanks, bells and others are parts well-known to all. What all is there in the universe is pervaded fully by God. Several regions called *loka*, courses called *adhvan*, realities called *tattvas* and divine beings called *devatās* are the four main parts into which the universe could be classified for study. The temple contains all these parts and so, one can have the understanding of these parts by knowing the parts which constitute the temple.

The world (*bhūloka*) where we live, is held to lie on the ground where the temple is built, atmosphere (*bhuvarloka*) in the altars on which the temple stands, *suvarloka* lies from there upto the pillar (pilaster at the bottom of the pillar), *mahat* from *prastāra* (entablature) or *jaṅghā* to the main spire (*śikhara*), *janaloka* in the Vedi, the supporting platform, *tapoloka* from there upto recessed moulding (*gala*), and *satyaloka* in the finial (*stūpī*). All the seven worlds are to be thought of pervading the various parts of the temple.[1]

Adhvans are to be understood as having pervasion of the temple. *Adhvans* are courses, which are six in number, are *Varṇa, Kalā, Tattva, Mantra, Pada* and *Bhuvana. Varṇa* means letters which pass through the stages called Parā, Paśyantī, Madhyamā and Vaikharī. Parā is the first stage in which sound which is partless lies in the Mūlādhāra below the navel. It is not audible. Paśyantī is the next stage which is in the navel where Parā takes its places. This does not admit of any transaction and could be known by the *yogins*. At this stage, sound undergoes change as Prakṛti and Pratyaya (suffix). The third stage is called Madhyamā which occupies the heart. Here the sound is not knowable to others. The last stage is called Vaikharī which occupies the throat. This is audible.

1. *ĪS.* 3.102-106; cf. *Pauṣ. S.* 43. 96-103.

The course that is next to *varṇa* is *kalā* which stands for the six qualities.[2] The *tattvas* stand for the activities of *vyūha* and divine descents.[3] Mantrādhvā arises from Varṇādhvā.[4] This course serves different purposes namely, the souls which are drowned in the sea of worldy existence are helped to cross over it, those who are in bondage enjoy life because of this course. The mere utterance of the mantras brings good results for those who recite them.[5] The full realisation of this aspect of the Mantrādhvan while living in this miserable world would arouse among who utter the mantras with a sense of detachment. Further, the recitation of the mantras is welcome to those who take to the work of worship of God. Again, constant repetition of the mantras would eventually show to those who meditate upon God, whose auspicious figure they behold through then. The mantras are sentient. Those who think of them they protect from disasters. They have their forms concealed behind their utterances. They also grant mokṣa.

The next course is Padādhvan, which are in the form of four stages of waking, dream state, state of deep sleep and transcendental.[6] Among these, the first three are said to be impure and the last one alone is pure.

The last course is Bhuvanādhvan, which is in the form of the world having the sentient and non-sentient beings.[7]

Nine pitchers, which are made of metals or stones, are placed, in pits which are dug for the purpose of constructing the temple. These support the stony base placed above them and eventually the temple itself. The six *adhvans* are said to lie within the stones, that is, below which support them. These are like the seeds which make their appearance like the shoots. Bhuvanādhvan is from the stones which support the pitchers upto the base of the temple. Padādhvan is from the base up to the height of the sanctum sanctorum. It is in the *garbhagṛha* that the Supreme Being is in the form of dhruvabera who is to be meditated upon in the four stages of waking etc.

2. This course is experienced only by the *yogins*; vide: *LT.* 36.44a.
3. *LT.* 22.15b-16.
4. Ibid 17b-22a.
5. Vide: अग्नौ समिद्धार्चिषि सप्ततन्तो-
   रातस्थिवान् मन्त्रमयं शरीरम् ।
   अखण्डसारैर्हविषां प्रदानै-
   राप्यायनं व्योमसदां विधत्से ॥ Vedāntadeśika: *Hayagrīva stotra* 10.
6. *LT.* 22. 22b-27a.
7. Ibid. 27b-28a.

Mantrādhvan lies above *garbhagṛha* up to Śukanāsā or simply *nāsikā* which is dormer-window with a slope resembling the beak of a parrot. Tattvādhvan lies above *nāsikā* and extends upto *vedikā*, a platform which is the lower part of the aloe. Kalādhvan rises above this goes upto gala, recessed strip. Varṇādhvan lies above this. It represents the state of Brahman in the form of *śabda*. Thus it is shown that the six courses are represented in the parts of the temple.[8]

The twenty-five *tattvas*, as admitted in the Sāṃkhya system are to be thought of as having pervasion in the temple. Among them, the earth is the foundation on which the temple is built, water on the base, fire on the pillar, air on the recessed moulding, *ākāśa* on the roof, the two eyes on the windows, tongue on the altar, nose on the Śukanāsikā, organ of speech on the entrance, hands on the pillars, feet on the stony base, the generative and excretive organs on the drain, mind on the sky, ego on the Brahmaśilā, buddhi on the pedestal, prakṛti within the pedestal, soul on the icon of Ādiśeṣa is to be thought of as lying beneath the stony support for the pitchers, the wheel with thousand spokes above it, Śakti on the stony support for the pitchers and Nārāyaṇa with His retinue in the central pitcher above it.[9]

Similarly, gods Ananta and others, *cakra* (discus), the *vyūha* deities, Jñānābhāsa and powers which are nine in number, are also considered as having pervasion in the temple.[10]

The *Kṣīrārṇava*, a work written in the 15th century describes five temple as a human body by comparing the limbs (or parts) of the temple with the parts of the human body. The *Vāstuśāstra* of Viśvakarman of the 11th century and *Ratnatilaka* a later work on architecture depict the comparison of the temple to the human body. Of similar nature are the *Agnipurāṇa* and *Mayamata Śilpaśāstra* of Gannamācārya. Among these, the chapter called Prāsādastaradevatānyāsa of the *Vāstusāstra* deals with this matter in fifteen *ślokas*. The *Ratnatilaka* is in fragments. Chapter 102 of the *Agnipurāṇa* presents this matter very clearly. The *Mayamataśilpaśāstra* has four and half *ślokas* to treat this matter in brief.[11]

8. Vide: *SS.* 24.354b-357; *Pauṣ. S.* 43. 100b-138.
9. *ĪS.* 2.112-118a.
10. Ibid. 123-145a.
11. For details see M.A. Dhaky's paper *"Prāsāda as cosmos"* in the Brahmavidyā Vol. XXXV. parts 2-3.

The world is diverse in nature with the people inhabiting in group under different classes. They have their distinct features which identify them as belonging to a particular class. The Pāñcarātra system derives sustenance from the Vedas, which provide it with information on many facets of life religious in character. Yet, the Āgama has introduced certain changes in matters which it has inherited. In particular, some changes are in the treatment of the orders (*āśrama*) in life. The Brahmacārins are of four kinds with the names Brahmacārin, Liṅgin, Śiṣya and Upāsaka. The traits of the Brahmacārin are well-known. The Liṅgins are those who wear the emblems of the conch, discus, mace, Śārṅga, Śrivatsa and Kaustubha and worship Garuḍa or Viṣṇu, besides begging for the alms. The Śiṣya is ever devoted to the preceptor and worships Hari, besides pleasing the teacher at the same time. He goes about begging for alms and does not do anything. The Upāsaka devotes his time in doing *japa* and *homa*, studies the Vedas and takes bath three times a day. He attends on the preceptor and does *japa* with the eight-syllabled mantra[1]

Householders are four, namely, Vratin, Gṛhasta, Āḍhya and Ācārya. Vratin undertakes observances, worships God, controls his senses and worships God. Gṛhastha is like Vratin. He reads the Saṃhitas (of Pāñcarātra) and looks after his pupils. Āḍhya is hospitable to the guests, feeds them and is devoted to God. Ācārya is skilled in undertaking the acts of consecration according to the Vedic and Tantric rules, performs them and takes interest on the well-being of the disciples.[2]

Vānaprasthas are four with the names Vaikhānasa, Tantrin, Guru and Niṣkala. Vaikhānasa takes food which is not saline and salty, and lives with wife and children in a hermitage or house and is ever free from laziness. He lies on a deer's hide spread on the ground and is ever devoted to learning and meditation. Tantrin leads an unsophisticated life, takes bath three times

1. *SKS*. Brahma. 5.6-14a.
2. Ibid. 14b-22a.

a day, does *japa* and *homa* with the Tāntrika mantras, wears the barks of trees, lies on *darbhas* and is ever devoted to Viṣṇu repeating the eight-syllabled mantras. Guru is an anchorite living on bulbous roots and fruits. He does not regularly live in any place. He visits holy places and is ever devoted to Viṣṇu. Niṣkala is one who takes food only at night and is content with what we receives, without asking for it. He treats the blame and the praise alike. He maintains silence. He treats the clod of earth and gold alike.[3]

Recluses (*saṃnyāsins*) are four namely, Haṃsa, Paramahaṃsa, Bhagavān and Prabhu. Haṃsa wears the conch and discus, holds a single staff,[4] eats by begging for alms, is ever devoted to God, is skilled in doing the Tantric rites and wears the reddish brown garments and hides of animals. He has tuft and wears the sacred thread. Paramahaṃsa keeps himself aloof from others, holds a single staff and devotes his time in meditation and is interested in *Advaita.*[5] He leaves off the tuft and sacred thread. He is free from likes and dislikes. He begs for his food and has regular food habits and is devoted to Tantric rites. Bhagavān wears the conch and discus (as ear ornaments), roll of darbha, loop, gourd, triple staff, and yogapaṭṭaka. He is ever devoted to Vāsudeva, has his senses under control and begs for his food. Prabhu is similar to Bhagavān. He worships God with Śakrayāga and at the three saṃdhyās.

3. Ibid. 22b-33a; Vaikhānasa mentioned here is not a follower of the Vaikhānasa Āgama tradition but one who belongs to the Vānaprastha order.
4. Haṃsa is stated to have a single staff (*ekadaṇḍī*, *SKS.* Brahma 5.34b). The recluses of the Vaiṣṇava community hold a triple staff *(tridaṇḍa)* and the mention of *ekadaṇḍa* does not make clear the identity of the haṃsa order of the recluses. He is said to have the tuft and the sacred thread. He could not then be an Advaitin. Or, the tradition of the Pāñcarātra system must be, as in many cases, different here from the custom prevailing among the Vaiṣṇavas.
5. Paramahaṃsa also is said to hold a single staff *(ekadaṇḍa)* (*SKS.* Brahma, 5. 35b) and has cast away tuft and sacred thread. He is devoted to Advaita. This description fits well with the practices of a recluse who belongs to the Advaita Vedānta tradition. There is mention of having the conch and discus nor of this kind of recluse being devoted to the worship of Viṣṇu. This poses a problem. Does the Paramahaṃsa class of recluse not belong to the Pāñcarātra tradition? There is however a passage in *LT.* 16.24a which runs as अपृथग्भूतशक्तित्वादद्वैतं ब्रह्मनिष्कलम् । This means that Brahman is partless and non-dual, as it is not separate from its powers. Hence this is not a reference to the concept of Advaita Vedānta which denies reality to the world. It will therefore proper to take this as meaning the unitary nature of *Brahman.* Further research would be of help to find out whether the recluses following the Pāñcarātra tradition had a simple staff.

The classification that is given above is meant for those who follow the Pāñcarātra tradition. The daily routine which these persons have to follow is divided into five parts namely Abhigamana, Upādāna, Ijyā, Svādhyāya and Yoga. This applies to the whole day which includes night also. The first part Abhigamana begins with Brāhmamuhūrta[6] Which is to be spent by doing *japa, homa, dhyāna* and worship by singing the praise of God through thought, word and deed. The person must then go to the place[7] of God who is the source of the world. Acquiring the fruits, flowers etc. that are required for the worship of God is done at the next stage called Upādāna. The duration for this is called *Prahara* which is of three hours. The next stage is called Ijyā which is also known as *yāga*, a ritualistic word indicating that the Āgama follows the Vedic tradition. This denotes actual worship comprising of eight parts namely, Antaryāga, Bhogayāga, Madhvādiyāga, Annayāga, Sampradāna, Vahnisantarpaṇa, Pitṛyāga and Anuyāga. Abhigamana means approaching the place of God. The second consists of external services (*upacāra*) in the form of worship through *arghya*, flowers and others. The third consists in offering worship through curds smeared with honey or offering an animal. Worship by offering cooked food (*anna*) is the fourth stage. Sampradāna, which is the name of the next stage, consists in giving away, of what was offered to God. Doing *homa* is the next stage which is called Vahnisantarpaṇa. Pleasing the departed souls by offering food is called *Pitṛyāga.*[8] The last stage is called *Anuyāga* which consists in doing the *homa* for Prāṇa, Apāna, Vyāna, Udāna and Samāna, the five vital airs.[9] The next

6. Brāhmamuhūrta: the period of the day between four *ghaṭikās* to two *ghaṭikās* before sunrise (roughly between 3-45 a.m. to 5-15 a.m).
7. Place here means the particular part of the house where the person who adopts this procedure lives, or a temple.
8. What exactly does the word *pitṛyāga* means is not clear. It may mean *pītṛpūjā*, worship of the departed ancestors. It shall take the form of annual ceremonies or *tarpaṇa* which is to be done every day after *sandhyā* in the morning.
9. *Anuyāga* is stated to be *prāṇāgnihavana*; that is, taking food after satisfying the five *prāṇas* by taking small bits of cooked rice before taking the food. This is called *prāṇāhuti* or *prāṇāgnihotram* (or *havana*). *Prāṇa* is conceived as agni where alone *havana* or *āhuti* could be done. *Anuyāga* means only this. *Anuyāga* is defined thus:

   आत्मनैवात्मसिद्ध्यर्थं यागमन्तेन तेन च ॥
   सहयज्ञावशिष्टेन साम्बुना च फलादिना ।
   अनुयागं च तं विद्धि आत्मनात्मनि यत्हतम् ॥ *Paus. S.* 31.71b-72.

part is Svādhyāya,[10] traditional knowledge of the system (Pāñcarātra) is explained by giving oral explanations for certain topics. This is done in this period. The last part is Yoga which includes the worship of God at nightfall and practice of yoga which may be stopped when the person requires rest which shall take the form of sleep.[11]

Upādāna includes procuring rice, curds, jaggery, darbha, leaves and faggots.[12] Svādhyāya also comprises of the recitation of the three Vedas, Ekāyana Veda, teaching *śāstras* to the pupils and reading the epics, Purāṇas and Dharmaśāstras.[13]

Ijyā is not confined to the worship of God. Adoration of recluses, devotees and the initiated (*dīkṣita*) are also included within it. Gifts[14] may also be given during this period. Vaiṣṇava mantras[15] could also be meditated upon during the period of Svādhyāya.

Since Vyāsasmṛti and Dakṣasmṛti[16] uphold the practice of this Pañcakāla routine, objection cannot be raised against this division.[17] The practices enjoined in these parts are to be considered as rendering service to God.

After getting up from the bed early in the morning, one shall attend to calls of nature, wash the teeth and take bath in a river or tank.[18] Well shall not be used for this purpose.[19] If water is not available, bath could be deemed to have been undertaken by uttering the Mūlamantra. This is Mantrasnāna. Another bath called Dhyānasnāna is another kind which consists in thinking that the water rising from Viṣṇu's foot falls on the head and enters the body

10. *JS.* 22.72b reads *adhyāya.*
11. *JS.* 22.6874a; *Pāram. S.* 9.180-187; *Pād. S.* 4.13.3; *SKS.* Ṛṣi ch. 1.
12. *Pād. S.* 4.13.31-33.
13. Ibid. 67b-72a.
14. *SKS.* Ṛṣi. 1.10-11a.
15. Ibid. 12-13a.
16. This gets exhaustive treatment in *PR.* 60-78.
17. Saṃgava, Sama, Viṣṇupriya, Dharma and Vīrāga are the five divisions of the day according to Bhoja's *Prayogapaddhatiratnāvali.* This is to be adopted only by those who seeks material prosperity. Besides, this division is not obligatory. Vide: *PR.* p. 51.
18. Vide: *SKS.* Brahma 5. 56b; 57-72.
19. *JS.* 9.61-69; chapters IX of *JS* offers an elaborate treatment of *snāna*; Mantrasnāna, Dhyānasnāna are also included as specific kinds of bath.

through the Brahmarandhra.[20] *Snāna* is also classified as Vaidika and Tāntrika,[21] and also as Vāyavya and Goraja.[22]

After taking bath, gods, manes and sages shall be pleased by offering libations of water.[23] Then twelve Ūrdhvapuṇḍras are to be worn with white mud and a streak in between with turmeric powder. The *puṇḍra* (ornamental mark) shall be vertical in the form of two parallel lines made of white mud starting from the edges of the two eye-brows at the nose reaching the hair in the forehead. The two lines shall be joined with a horizontal line at the nose. This is for the forehead. The other eleven *puṇḍras* shall be three below the chest, one in the chest, three in the neck, in the centre and sides, two in the front part of both arms, one at the nape and one just below the central portion of the back. These are to be of the same form as that in the forehead but in different sizes proportionate to the parts where they are worn. The form of the *puṇḍra* shall be similar to the foot of Viṣṇu. Other forms like that of the flame of the lamp or leaf of the bamboo tree are not to be worn.[24] The Ūrdhvapuṇḍra shall be worn only with white mud and not any other material.[25]

The Pāñcarātra Āgamas enjoin the act of *sandhyā* in the morning, noon and evening as obligatory. Yet, the well-known Sāvitrīmantra is not mentioned here but its place for *japa* is taken up by Viṣṇugāyatrī, Dvādaśākṣara and Aṣṭākṣara in three *saṃdhyās* respectively, the deities for them being Viṣṇu, Mahāviṣṇu and Sadāviṣṇu respectively.[26]

20. *JS.* 9.61-72a; *Pāram. S.* 2. 128.
21. *SKS.* Brahma. 5. 54b-55a.
22. *Pāram. S.* 2.132-135.
23. *SKS.* Brahma. 5. 80-92.
24. *Pārameṣṭhyasaṃhitā* contains the treatment of this topic but this text is not extant, citations are offered from this text by Vedāntadeśika in his *Saccaritrarakṣā*. II. PP. 62, 64, 66, 69, 71-72 & 76.

    The *Saccaritrarakṣā* II contains extracts from the *Sanatkumārasaṃhitā,* but they are not traceable in the present edition of this text. Perhaps, they formed part of chapters I-III in the Brahmarātra and Bṛhaspatirātra which are not available.

    After then shapes that of Viṣṇu's feet ought not be worn while wearing the Ūrdhvapuṇḍra (vide *Saccaritrarakṣā* II. P. 23).
25. Vide: *Saccaritrarakṣā.* II. P. 65.

    However, *Pauṣ. S.* 31.145a and SS. 18-103b recommend the use of ashes.
26. *SKS.* Brahma 5.94-106.

It is pertinent in this context to mention that the *Pauṣkarasaṃhitā* offers a different classification of the daily routine, though the expressions denoting the Pañcakāla division and astāṇga *pūjā* are found in this text.[27] According to this Saṃhita, bath, worship, *japa*, reading of the *stotras* and performance of *saṃdhyā* are to be attended to during the period beginning with Brāhmamuhūrta till the sun is seen. Later, the materials that are needed for worshipping God are to be procured. Then bath is to be taken. In the evening, external worship is to be done after Bhūtaśuddhi and then internal worship. *Homa* is then to be done. The rite to the departed ancestors, offering of *bali*, and adoring the guests are to be attended to. One shall take food, which is called Ātmayāga, alongwith the relatives and his dependents. Study of one's Veda shall be undertaken after reciting the *Ṛk* and *Sāmavedas*. The epies and others are then to be reflected upon as regards to their contribution. This God shall be placed in one's heart and worshiped. The daily routine, which is filled with the Bhagavān is said to have thirteen limbs (parts).[28]

In a way, this is explanatory of the Pañcakāla division but the items are numbered and their number is arrived at as thirteen displaying difference from the Pañcaveda concept.

What kind of food shall one take? What should be the kind of behaviour with others? These matters are dealt under the head Samayācāra which shall be taken up in a subsequent chapter.

27. Vide: *Pauṣ. S.* 41.45b.
28. Ibid. 41.57-63.

XLII. *Ijyā*

Ijyā means worship, as one of the five-fold division of the daily routine. It shall mean, on the strength of usage, worship in the house. Worship is of two kinds namely, svārtha and parārtha, meaning for one's own sake and others sake. The former is the worship performed in the house and the latter in the temple. The former is like a lamp, while the latter is like the sun. The latter is superior as it offers *mokṣa* to the worshipper.[1]

God could be worshipped in two ways,. namely through the idol and secondly through Sālagrāma.

The icon for worship could be one that is consecrated by others at an earlier period or one that is given by one's preceptor, or one which one gets through his own efforts, or one that is worshipped and given by another person or purchased for money.[2] It may be made of gold or silver or brass or copper. Idols made of stone or wood shall not be used for worship in the house.[3] The icons for worship in the house could be made of gems, or moon stone or crystal and it would fulfil all desires. Those, which are made of sandal wood, aloe wood, Devadāru, Bilva, Brahmavṛkṣa, Śamī, Nameru, Fig tree, Udumbara, Banyan tree, Priyaṅgu, Jāti, Spanda, Timi, Kadamba, Kurava, Tilaka, Saptāla,[4] Sarala, Mango, Badara, Jack, Kṣīriṇī,[5] Tilaka, Madhūka, Asana, Jambū,[6] Punnāga and others are also fit for worship.

1. Vide: स्वार्थं गृहार्चनं प्रोक्तमालयेषु परार्थकम् । *Ānandasaṃhitā* 3.5.
   परार्थः सूर्यसदृशः स्वार्थस्तु गृहदीपवत् ।
   उत्कृष्टः परशब्दोऽयमर्थो मोक्षादिलक्षणः ॥ *IS.* 21 508
2. *Pauṣ. S.* 32. 84-87.
3. The icon, which is made of iron would help in controlling the bad spirits, that of bell-metal would drive away the enemies. That of three metals would help in conquering the enemies and that of lead would bring in diseases.
4. Saptāla: Arabian jasmine.
5. Trees which ooze out juice resembling milk, a common name for the banyan, udumbara and fig trees.
6. Jambu: rose-apple.

The size of the icon is to be determined according to mātrāṅgula. The icon shall not be more then one *hasta* (24 *aṅgulas*) and less then twelve *aṅgulas*. If it is made of a superior metal, then the *prabhā* (arc) and pedestal shall be made of some other material. It shall not be in lying posture. It may have Śrī and Bhū on the sides or be without them.[7]

It shall be placed in the north-west corner in the house. Aṅkurārpaṇa and Jalādhivāsa are to be done followed by Nayanonmīlana. These are to be done by reciting the Puruṣasūkta. If it is stationed in a fixed place, consecration shall be done after invocation. If it is to be taken out to some other place, invocation is to be done by placing it on the altar.[8] Ornaments like Kaustubha, Vanamālā etc. are to be placed in their places on the icon. *Homa*, and services are to be done. It must have life infused into it (*prāṇapratiṣṭhā*) uttering 'oṃ, hrāṃ, hrīṃ, kroṃ, yaṃ, raṃ, laṃ, vaṃ, śaṃ, saṃ and huṃ' then jaṭibandha and yantrabandha are to be done on the icon.[9] Then the mantra, अस्य विग्रहस्य पञ्च प्राणाः सर्वाणि ज्ञानेन्द्रियकर्मेन्द्रियाणि च सशक्तिक्रियाभिः सहास्मिन् बिम्बे चिरं तिष्ठन्तु स्वाहा, shall be uttered while the icon is touched with darbhas and mango shoots. *Homa* is to be done for thousand times uttering the name of God. After consecrating thus the icon, the discus, conch, mace, bow (Śārṅga) and sword (Nandaka) are to be consecrated. The sun and the seven mothers[10] are to be installed there where the icon is placed. Viṣvaksena is to be installed there as an independent deity or a dependent one.

Worship in the house can also be done to God who is present in the form of Sālagrāma.[11] The word *sāla* means a kind of tree. Sālagrāma means a place

7. For further details see *Pād. S.* 3.32.1-37.
8. Ibid. 38-61.
9. *oṃ, hrāṃ, hrīṃ* and *kroṃ* are the *bījākṣaras* for the mantra; *yaṃ, raṃ, laṃ* and *vaṃ* are the syllables of power of the four elements; and *śaṃ, ṣaṃ, saṃ* and *huṃ* are the syllables of the powers of *aṅgamantras*. For the meaning of *jaṭibandha* see chapter XXXVIII.
10. Vide: *SKS*. Indra. 5.38-39a.
11. Śāla or Śāli with the word *grāma* is used. Which of these is correct can not to be ascertained. Bhānujidīkṣita mentions is it as *Śāla* (ज्ञातव्यो नृपझषयोः शालः) commentary on the *Nāmaliṅgānuśāsana* 2.2.37. The word *grāma* means living together. Vide: समौ संवसथग्रामौ । Ibid. 2.3.19. *Śa* is a palatal *(tālavya)* and so the word shall be Śālagrāma. It is also called Śālagrāvā. *S.Pr.S.* 29. 114b.

abounding in Sāla trees. It is the name of a holy place which is sixty miles west of Kathmandu or the bank of Gaṇḍakī river in Nepal, but this sense is not intended for this word. Sāla is considered to mean a kind of fish found in the Gaṇḍakī river. A bee called Vajrakīṭa makes the mud mixed up with its salīva and turns it round. This bee is supposed to live in the Himalayan area. It gathers the minerals and with mud produces a hard nest within which it dwells when there is snowfall all round. While dwelling there it moves about here and there, when its legs which are sharp and hot like fire, produce lines within that nest. The lines are varied and in different places in that nest. When ice melts, this would come out of the nest which is called a stone with the name *Jalajā.* Since this stone is light, it will float in milk, but such stones are hardly available. Some pebbles also may be there at that height in the Himalayas in which this bee could get into. These also are stones which when placed in milk, would get down due to weight. When they are weighed, they would be a little more heavy than before. These are also a valuable Śālagrāma. This bee may also live within stones at the lower ranges of Himālayas. These stones may be weighty, and be less dark in colour. These are called *Sthalaja,* but these are not as valuable as what are called Śālagrāma. This bee has not so far seen by anybody, as it lives at a height of 17000 feet in the hills which are ever filled with ice. Thus it is clear that these stones which are called śālagrāma are available in the Gaṇḍakī river flowing in Nepal. They are to be tested to find whether they are genuine.

Those, which are called Śālagrāma, must have a hole and they alone are genuine. These stones may be like pebbles having no hole, or broken into two halves resembling a wheel or with a hole and wheel and lines. The stones of the first kind would be less heavy than the stones which appear or said to be Śālagrāmas. If it is slightly heavier after it is put in milk, it shall be Śālagrāma and not a mere stone. The wheels may be many up to twelve in number. This is the best kind. Some may be flat, long or short, oval, round, hard, soft and glossy. If these are black in colour, they grant repute to its worshipper. Soft stones would fulfil the desires and small ones would enable the worshipper get *mokṣa.* The stones if they are blue, green and yellow in colour and having many holes are to be avoided.

The number of Śālagrāmas for worship shall be one, four, six, eight, ten or twelve. Viṣṇu is said to be present in the Śālagrāma. Hence these stones are worshipped in the place of the idol. They are to be treated as self-

manifested (*svayaṃvyakta*).[12] Worship of this does not require prior consecration.

The general definition of Śālagrāma is that it is marked by the discus of Viṣṇu.[13] It may take any shape with which it could be identified.[14] They are of several kinds such that they are identified with the names of Viṣṇu such as Varāha, Hiraṇyagarbha, Santānagopāla, Matsya and others.

The *Ahirbudhnyasaṃhitā*,[15] *Śrītattvanidhi*, *Agnipurāṇa*, *Garuḍapurāṇa* and others, give details regarding the nature, origin and worship of Sālagrāma.

The *Lakṣmītantra* and *Ahirbudhnyasaṃhitā* do not describe the worship of the idol in the house or temple. Yet, they deal with Antaryāga[16] and Bahiryāga. However, external worship in both these texts speak of Śrī and Sudarśana respectively, as the deities receiving the worship. That a concrete form, there is no need to call it icon, is intended to be worshipped cannot be proved but the treatment suggests it.

After getting the preparation done for worship, which is to be done in six seats namely, Mantrāsana, Snānāsana, Alaṃkārāsana, Bhojyāsana, Mantrāsana and Paryaṅkāsana. These are not really six different seats for God but the places where God is offered different services. The seats shall be only two, one separately for bath and the other for the services mentioned in the other five *āsanas*.

At the outset, God shall be thought of as having around Him the entire retinue. He shall appeal to God to receive the worship done with the services namely Aupacārika, Sāṃspārśīka and Ābhyavahārika.[17] Bhūtaśuddhi, an act of purifying one's body so mentally as to make it perfect for doing worship, is then to be done.[18]

The vessels for doing worship are to be arranged so that all of them will be to one's right. They shall be filled with pure and fragrant water. The Arghya vessel shall be placed in the south-east, the *pādya* vessel in the south-west, the *ācamanīya* vessel in the north-west and the *snānīya* in the north-east.

12. *Bhaktiratnākara* p. 3; *Pād. S.* 3.32.11; *Viṣṇutilaka* 6.500.
13. चक्राङ्कितं हरेश्चापि शालग्रामलक्षमम् । Raṇavīra: *Bhaktiratnākara*, P. 75.
14. वामे प्रदृश्यते रेखा मत्स्यमूर्तिः शुभप्रदा । Ibid. P. 407.
15. *Ahs.* 50.19-24a; the texts which deal with this topic in separate chapters are *Paramāgamacūḍāmaṇi* Ch. 54; *Puruṣattomasaṃhitā* ch. 28.
16. *LT.* deals with these in Ch. 36-39; Ahs. ch. 28 does not deal with Antaryāga.
17. This will be treated in ch. XLVIII.
18. *Ahs.* 28. 21b-29a, this will be treated in ch. XLVII.

Each of these four vessels shall have certain ingredients placed in them. They are white mustard, *akṣata*, barley, *dūrvā*, clove and others.[19]

The first is Mantrāsana in which a little water is taken from the arghya vessel and poured into the right hand of God uttering Mūlamantra. Flowers are then to be offered. *Pādya* water is to be used for washing God's feet and then the feet are to be wiped with a clock. *Ācamana* is then to be offered. Sandal-paste shall be offered followed by the offering of garlands and again of *ācamana*.

The second is Snānāsana in a pedestal kept there. Garlands are to be removed and then bath is to be offered. New clothes are to be given.

The next stage is Alaṃkārāsana when God is bedecked with garments, flowers and ornaments. The next is Bhojyāsana in which food, in a well arranged manner, shall be offered to God. Madhuparka[20] shall then be offered. What is offered shall be made safe by the show of Astramantra and then offered with Surabhīmudrā.

Mantrāsana in the next is when fruits and *tāmbula*[21] are offered. The last stage is Paryaṅkāsana in which the Lord is made to lie in a worthy bed. The man who worships then shall fall at the feet of God, touching the ground with his eight limbs[22] and request God to take him as a servant and beg His pardon for the acts of omission. This worship is the means to get mokṣa and incidentally the worldly benefits too. The retinue of God shall be then worshipped.[23]

The procedure for offering worship to God in six *āsanas*, as given in the *Lakṣmītantra* and *Ahirbudhnyasaṃhitā* applies to the worship of Śrī and Sudarśana respectively. There is no indication to take this as applicable to the worship of idols or Sālagrāma. The *Nitya* of Rāmānuja does not make this

19. Ibid. 33b-36a.
20. a mixture of curds, honey and butter is Madhuparka.
21. *Tāmbula* is an admixture of betel leaves, scented arcea, nut-bits and paste-like lime.
22. This is *praṇāma*: with eight limbs,

    Vide the definition:

    मनोबुद्ध्यभिमानेन सह न्यस्य धरातले ।

    कूर्मवच्च चतु:पादाञ्छिरस्तत्रैव पञ्चमम् ॥ Ahs . 28. 78b-79a

    Mind, *buddhi*, ego, feet and head are the five parts, the Vaikhānasa Āgama classifies prostration (*praṇāma*) into five kinds namely *mastiṣka, sampuṭa, prahvāṅga, pāñcāṅga* and *daṇḍāṅga* V.K. P. 256.
23. *Ahs*. 28. 36b-85, Snānāsana is also called Bhadrāsana, 15.39.17b.

clear. The practice that is obtained at the present day in that this is applicable to the worship in the house. The other Pāñcarātra texts like Ratnatraya are silent about this. Evidently, this procedure for Gṛhārcā must be very late. The influence of the Āgama mode of worship is now applied to the worship of God in the house.

XLIII. *Preceptor and Pupil*

The major part of the Pāñcarātra Āgama is devoted to the worship of God in temples. The services of an Ācārya are required for this purpose. An Ācārya is one who knows the subject matter of the *Śāstras* (here Pāñcarātra), is himself a practiser of the precepts which he preaches and places his pupils in the right course of conduct.[1] He is also known as Guru who dispels the pupil's ignorances. He is Deśika too, since he shows the correct way for others. All the same, there is difference in the connotation of these three names. Yet, the name Ācārya is most appropriate in the Āgamā. An Ācārya has to teach and train his pupils in the deeds concerning the field in which he is active. The pupil is called Śiṣya.[2]

An Ācārya who knows the real nature of the Veda and Vedānta and the ways of comprehension and rejection (of unwanted matters), is devoted to doing such acts which are to be done for gods and manes, does not indulge in sinful acts, does not in spreading scandals, is free from jealousy at others eminence, is sympathetic towards those in distress, is filled with compassion for all living beings, rejoices at others' happiness, and is enthusiastic in doing virtuous acts. He overlooks those who are evil minded. He is highly interested in doing religious austerities and is filled with contentment. He is pure, bent upon doing yogic practices and interested in studying the Vedas. He is skilled in other Tantras, besides being conversant with the methodology of the Pāñcarātra acts and is duty minded. Conversant as he is with the systems of Vyākaraṇa, Mīmāṃsā and Nyāya he is well-trained in reasoning many of

1. Vide: आचिनोति च शास्त्रार्थानाचारे स्थापयत्यपि ।
   स्वयमाचरते यस्मात्तस्मादाचार्य उच्यते ॥
   Other meanings are also available for this word. He is a spiritual guide, he teaches the Vedas to the pupils who having had upanayana approach him for the study of the Vedas.
2. The synonym for this word is *chātra*. This is formed by the *sūtra* — छत्रादिभ्यो णः । (*Aṣṭādhyāyī* 4.4.62. Bhaṭṭojdīkṣita writes in his *vṛtti* on the above *sūtra*:
   गुरोर्दोषाणामावरणं छत्रम् । तच्छीलमस्य छात्रः । This means a *chātra* covers the shortcomings (or defects) of his guru.

the problems. The general and particular rules are well-known to him, as also those of the cases of exception which ordinarily raise many issues. He is skilled in the use of *yantras*. The distinct uses of fire-pits (*kuṇḍas*) are known to him. He is trained in drawing the *maṇḍalas* for different purposes. Having full knowledge of the soul, he is tranquil, keeping the senses under control. He is mild by temperament, is of a good lineage and a devout worshipper of Viṣṇu.[3] He shall not be stout or lean, short in stature, must not be blind in one eye, nor affected by diseases. Neither he should be blind nor deaf or bald or lame. He shall not be a hypocrite nor imitable by temper. He shall not be avaricious or crooked-minded.[4]

He shall do the six *karmans*,[5] shall be unperturbed, engage himself in doing the duties prescribed for the five periods of a day (*pañcakāla*). He shall be conversant with the nature of *akṣaras*.

The person, who attends to the duties in the temple must have undergone initiation (*dīkṣā*) and so he is called *dīkṣita*, who must also have studied the Veda, Vedānta and Pāñcarātra and teaches them to his pupils. He does also the rituals like Darśapūrṇamāsa. He who is born in the family of *dīkṣitas* and is initiated by Bhaṭṭācārya, learning the Vedas and Pāñcarātra from the Guru, and has control over the mind and senses is called Bhaṭṭāraka. He is called Bhṭṭācārya, who belongs to the lineage of *dīkṣitas*, conversant with yoga practices, who needs no assistance for doing the deeds beginning with ploughing the ground to consecration, who is not insulted by anyone, and well-versed in mantras.[6] This division is meaningless. Bhaṭṭa or Bhaṭṭāraka means a venerable person, a learned person, sometimes a scholar proficient in many *śāstras*.[7] What all features one can attribute to a *dīkṣita* are equally valid for a Bhaṭṭa.

A disciple (śiṣya) shall resort to an Ācārya for his learning. He shall be well-composed, modest, refined in taste, pure, chaste, intelligent, devoted to his wife,[8] and conveying, with all sincerity, to his guru what he has done and

3. *Ahs.* 20.1.7.
4. *LT.* 21-30-36, there are other interesting features stated here.
5. The six *karmans* are: study of the Vedas, teaching the Vedas, doing the rituals, officiating in other's rituals, giving gifts and receiving them.
6. *Spr. S.* 16.5b-13a.
7. Cf. Parāśarabhaṭṭa, Bhaṭṭanārāyaṇa, Kumārilabhaṭṭa; person of lower status, actress in the dramas, the princes and masters as Bhaṭṭāraka.
8. This indicates that even married persons are taken by the preceptor for training them in the Pāñcarātra practises.

not done. He shall seek *śreyas.*[9] He shall approach the preceptor uttering the words: 'I am approaching for refuge, teach me'.[10] He shall have forbearance, and free from anger and avarice. He shall ever be disposed to serve the teacher and devoted to God. He must have come from a noble family and may belong to any caste. He must be straightforward and be interested in learning the purport of the *śāstras.*[11] Women also are eligible for study.[12]

The Smṛti and Dharmaśāstra texts deal with several matters that relate to the world and prescribe hard duties for a student. On the other hand, the pupil, according to the Pāñcarātrāgama, has to learn how he has to worship God. Worship cannot be undertaken by any body. A person, who desires to worship God, will have to get training from a competent preceptor. To do this, he requires initiation in the form of Pañcasaṃskāra. The five sacraments, namely, *tāpa, puṇḍra, ijyā, mantra* and *nāma.* Among these, tāpa consists in marking both the frontal arms near the shoulder. The marks are to be made with small emblems made of metal, of the conch and discus of Viṣṇu. These emblems are to be heated in the fire where *homa* is already done with the *ṛks* of the Puruṣasūkta. The mark, that shall be made by the discus, to in the right arm and that by the conch in the left. The way of *puṇḍra* to be worn and *ijyā* have been treated in ch. XLII and XLIII respectively. Mantras mentioned here will be described in a further chapter.

Objections have been raised against *tāpa* on the ground that it involves injury. The motive behind this act of *tāpa* is to purify the adept and make him or her get qualified to serve God. The surgeon performs operation on the body of a patient to give him relief from suffering. This causes much pain for this patient but this is not condemned anywhere. Certain diseases are cured in Saurāṣṭra by branding, with a heated iron rod, in the lower part of the

9. *Śreyas:* this word is in the comparative degree of the word praśasta which means that is spiritually good is *mokṣa.* This sense in contrast to the sense of the word *preyas* which means a thing that is wished for, and so belongs to the world.

10. भवन्तं शरणं प्राप्त उपसन्नोऽस्म्यधीहि भो: । *Ahs.* 20.10b.

11. Vide: शूद्रं वा भगवत्परम् ।

12. Vide: वर्णधर्मक्रियोपेतां नारीं वा सद्विवेकिनीम् ।
विद्यादनुमते पत्युरनन्यां पतिमानिनीम् ॥ *LT.* 21.40b-41a.
Cf. शूद्र: शुश्रूषया तेषां भगवत्कर्मसाधनात् ।
अरागरोषलोभ: सञ्छनैर्याति हरे: पदम् ॥ *Ahs.* 15.9b-10a.

body. It is said that the mother-in-law applies the flame of the lamp to the knee of the newly wedded bride to ensure fortune for her.[13] Thus the objection does not stand to reason.[14] It is by this sacrament that an adept becomes qualified to learn from the Guru the method of worshipping God.

Mantra here means the three mantras namely Aṣṭākṣara, Dvaya and Caramaśloka.

13. Commentary on the *Nyāyapariśuddhi* by Śrīnivāsācārya PP. 414-15 (Chowkhamba edn).

14. Cf. तप्ताभ्यां शङ्खचक्राभ्यामङ्कितस्य भुजद्वये ।
सम्यग्धृतोर्ध्वपुण्ड्रस्य दत्तनाम्नश्च मन्त्रिण: ।
समाराधानसक्तस्य .... *SS*. 20.2b-3a.

Mantriṇaḥ means who has received the mantra.

XLIV. *Mantras and Mantroddhāra*

Mantra is a Vedic hymn, a sacred formula. It is meditated upon and hence the name.[1] It gives protection to those who reflect or meditate upon it and give them its own (a respectable place).[2] The mantras are classified as Vaidika, Tāntrika and Vaidikatāntrika.[3] The Vaidika mantras are to be used particularly by the Brāhmins, Vaidikatāntrika by kings and Tāntrika by the Vaiśyas and Śūdras.[4] They are also classified as Saumya, Āgneya and Saumyāgneya. Viṣṇugāyatrī, Dvādaśākṣara and Aṣṭākṣara are of the Saumya (gentle) kind. The mantras of Narasiṃha, Sudarśana, weapons, Sūrya and Agni are of the Āgneya kind (fire). To the third kind belong all Mudrāmantras, Aparājita, Pañcaponiṣad, Varāha and Mūrtimantras.[5]

When Śakti desires to create the world, there arises *nāda* from it. It is then in the state of *paśyantī* when sound and its meaning are distinguished but not to be known to the ordinary people. When it passes into the state of madhyamā, the distinction between them takes the form of an impression. Then it passes into the stage of *vaikharī*, the syllables and sentences are recognised in their form. Apart from this, the power of activity *(Kriyāśakti)* takes the form of knowledge. Then the object denoted by it and the sound (word) denoting it become distinct, giving rise to the classification as vowels and consonants. Then it exists in the supreme space as the divine I-hood adorned with a garland of eternal syllables. Thus Śakti is known as the mother of all mantras.[6]

1. मन्त्रो मननात् (*Nighaṇṭu* 7-12).
2. Vide: मननान्मुनिशार्दूल त्राणं कुर्वन्ति वै ततः ।
   ददते पदमात्मीयं तस्मान्मन्त्राः प्रकीर्तिताः ॥ *JS.* 63-203.
   Cf. *LT.* 18.44-45.
3. *SKS.* Ṛṣi 5.37.39a those who get initiated will gain much good by using the Tāntrika mantras alone, ibid. 39b.
4. Ibid. 9.3b-9.
5. Ibid. Śiva. 2.1-5a.
6. *LT.* 18.22-37; cf. *Ahs.* 16. 36b, 37-104 describe the evolution of all the syllables.

Mantras are made of letters, rather, they have letters as their body. Gods have the mantras as their body.[7] Therefore God is known as Mantramūrti (having mantra for body), as Mantranātha (Lord of mantras) and *Mantramūrtyātmako deva* (Lord whose nature is to have mantra as his body).[8]

Each syllable is under the control of Viṣṇu. For instance, *ga* has Viṣṇu, as destroyer of sins, wielder of mace.[9] Other represent the elements and sense-organs.[10]

Some mantras like Aṣṭākṣara and Ṣaḍakṣara are well known. There is no need to find out how they are formed. When worship is to be done to a particular deity, its mantra may not be available. That mantra must be formed. In such cases, *mātṛkā*, which is treated as the mother or source of mantras has to be used. To get this, a pedestal is to be arranged on a ground that is pure, levelled, free from the impurities of earth and it is to be smeared with cow-dung mixed up with water. After sprinkling it with Pañcagavya, fragrant flowers shall be scattered over that area after smearing it with sandal-paste. That ground shall be worshipped with flowers. Mud shall be spread over that area and a pedestal rectangular or round in shape shall be drawn there. The pedestal shall be one or two hastas in measurement. This drawing shall take the form of a lotus or wheel accordingly as the mantra is to be formed for a spokes in the case of the wheel.

The wheel, which is called Mātṛkācakra, shall have the Praṇava written in the nave of the circle. The sixteen vowels are to be written in the circle called *nābhi* around the name.[11] Twenty-four consonants from *ka* to *bha* are to be written in the spokes of the wheel. Nine consonants from *ma* to *ha* are to be written in the circle called *bāhya* around the spokes. *Kṣa* is a separate letter in the Āgama and it is to be written on the rim called *pradhi* of the wheel. The twenty-four letters beginning with *ka* and ending with *bha* are to be drawn here in the directions starting from Agni and ending with Vāyu. They represent the twenty-four *tattvas* of matter. The four letter from *ya* to

7. Vide: वर्णदेहा: स्मृता मन्त्रा मन्त्रदेहाश्च देवता: । *JS.* 13.199b.
8. *LT.* 33.112a; *Ahs.* 19.41b; 48-23b; *JS.* 20.364a.
9. Vide: गकारस्तु गदध्वंसी गोविन्दश्च गदाधर: । *Ahs.* 17.13a.
   नरो नारायण: पन्था नकार: समुदाहृत: ॥ Ibid. 21b.
10. Vide: कवर्ग: पञ्चभूतानि चवर्गश्चेन्द्रियाणि च ।
    हवर्गो विषमास्तस्य यथासंख्यक्रमेण तु ॥ *SKS.* Śiva 2.26.
11. The letter *ḷ* is admitted in the Āgama as a vowel.

va, which represent *dhāraṇā* (within the mind) are to be drown on the northern side in the form of spokes. The four letters *śa* to *kṣa* are to be drawn in the northeast representing Pañcabrahman. *Ma* stands for the self and it is to be along with *ya.*[12]

The Prakṛti is then to be worshipped starting from Praṇava and ending with the word *namas.* Mantramātṛkā is then to be worshipped in the pericarp of the lotus or nave in the wheel. The limbs of Goddess Śakti are to be considered as representing the letters.[13] The adept shall offer *arghya* to the *mātṛkā* by offering flowers. Food preparations shall then be offered. He shall prostrate before her for revealing herself to him.

The formation of the following mantra is thus explained. The mantra is *oṃ amoghasarvaśaktyātmane bhagavate namo namaḥ.* The explanation is given thus:

आदायाक्षस्य मध्यस्थं नाभिपूर्वमत:परम् ॥
पूर्वं नेमेस्तु तस्यैव योज्यं नाभित्रयोदशम् ।
द्वितीयादपरं वर्णं सर्वशक्त्यात्मने पदम् ॥
द्वितीयं द्वादशाद्वर्णं द्वितीयात्प्रथमं ततः ।
पञ्चमं च बहिष्ठेभ्यस्त्रीनेतान् विद्धि केवलान् ॥
नाभ्येकादशसंभिन्नं द्वितीयं चाष्टमात्ततः ।
नमो नमः पदयुतो मन्त्रश्चाष्टादशाक्षरः ॥
अस्यैकार्णं पदं पूर्वं त्र्यक्षरं तदनन्तरम् ।
षडक्षरं तृतीयं तु चतुर्थं चतुरक्षरम् ॥
द्वितीयं द्व्यक्षरं चान्यत् पदयोः संप्रकीर्तितम् । *ĪS.* 23.205b-210a.

The following explanation in English will be useful to understand the original in Sanskrit: -

akṣasya madhyastha = in the centre, that is Oṃ; *nābhipūrvaṃ:* first letter in the *nābhi: a; pūrvaṃ nemaḥ: ma;* first letter in the *nemi: m; nābhestrayodaśam:* 13th letter in the *nābhi: o; dvitiyādaparaṃ varṇam:* fourth letter in *bāhya: gha;* then the word *sarvaśaktyātmane,* thus the word got is *amoghasarvaśaktyātmane.* Then *dvitīyāddvādaśādvarṇa:* the letter that is twice twelve, twenty-fourth, *bha*; the letter that is after second in *bāhya: ga; pancamaṃ bahiṣṭhebhyaḥ,* that is, fifth in the *bāhya: va; nābhyekādaśasamibhinnaṃ dvitīyaṃ aṣṭamāt:* twice eight: sixteenth: *ta;* with the eleventh in the *nābhi: e. t+e. te,* then *namo namaḥ.*

12. *JS.* 6. 5-21; *LT.* 23.6-15.
13. *LT.* 23.21b-27.

In this mantra, the first word is a single syllable: *oṃ; amogha* has three syllables; *sarvaśaktyātmane* has six syllables; *bhagavate* has four syllables; there are two words each having two syllables *namo namaḥ*.

There are mantras with 18, 20, 22 and 23 syllables and with the names Viśākhayūpa and Vyūhamantras in Suṣupti, Svapna and Jāgrat stages[14] of the adept who uses these. There are also mantras with thirty two, thirty four and thirty six syllables and for the lotus, conch, mace and discus.

There is another way of preparing Mātṛkācakra. The nasals *ṅa, ña, ṇa, na, ma* are to be written in the axled *akṣa*, nine letters from *ya* to *kṣa* in the *nābhi*; the vowels from *a* to *aḥ* in the arc (spokes), twenty letters of *ka, ca, ṭa, ta* and *pa* (leaving the nasals) in *bāhya* and Praṇava in the rim.[15]

Adopting this method (alternative method) of forming the mantra from the Mantramātṛkācakra, the mantras of *bīja, piṇḍa, saṁjñā* and *pada* which constitute a mantra are to be performed. Though the mantras are said to have these four parts, the parts are also called mantras e.g., Bījamantra, Piṇḍamantra, Saṁjñāmantra and Padamantra. Bījamantra contains a vowel or consonant but must have only one syllable.[16] According to the *Lakṣmītantra*, *bīja* has one or two vowels or a vowel compounded with a consonant or may have many vowels.[17] Piṇḍamantra shall have many vowels formed in combination of vowels and consonants.[18] If a mantra does not have *bīja* or *piṇḍa*, then the first letter, which follows Praṇava in that mantra, shall be treated as bīja.[19] For instance, *gaṃ* is the *bīja* of the mantra *'gaṇapataye namaḥ'*. *Saṁjñā* is the name of the deity addressed in a mantra, associating it with the word denoting Praṇava at the beginning and *namaḥ* at the end.[20] Pada is that which is in the form of praise and has the vocative sense in combination with action and the sense of the case-suffix. It contains several words conveying the aspects of the deity honoured in that mantra.[21] These four parts constitute a whole mantra and each is efficacious as a mantra. The *bīja* could

14. These are illustrated in *S.S.*
15. *ĪS.* 23.274-278.
16. Vide: स्वरोत्थं व्यञ्जनोत्थं वा बीजमेकाक्षरं स्मृतम् । *ĪS.* 23.246a.
17. *LT.* 21.11b-12a.
18. Ibid. 21.12b; *ĪS.* 23.246b; *harayaḥ*; consonants.
19. *LT.* 21-23; *ĪS.* 23.255b-256a.
20. *LT.* 21-23a.
21. Ibid. 13b-14a.

especially be used independently. Hence one or two or all of them could be used for meditation.

Oṃ naṃ namaḥ, oṃ khaṃ namaḥ, and others illustrate the Bījamantra; *hrīṃ,* and *kṣmaṃ* the Piṇḍamantra, *padmanābhāya* is Saṁjñāmantra and *jyotīrūpāya,* and *gaganamūrtaye* Padamantra. The mantra which has all the parts is *oṃ kṣīṃ namaḥ nārāyaṇāya viśvātmane hrīṃ svāhā. Bīja, piṇḍa, saṁjñā* and *pada* stand for the transcendental (*para*), *suṣūpti,* dream and waking states respectively.

According to the *Lakṣmītantra,* the mantras which have all the four parts are the best; without one or two among of them of the middle kind and those without any of these are of the low kind.[22]

The mantras are of several kinds such as Vyāpaka, Aṅga and Upāṅga. The Vyāpaka mantras are also called Vaiṣṇava mantras. They are five in number: 1. Praṇava, 2. Six-lettered mantra: *oṃ namo viṣṇave;* 3. eight-lettered mantra: *oṃ namo nārāyaṇāya,* to twelve lettered mantra: *oṃ namo bhagavate vāsudevāya,* and the Jitantā mantra: *'oṃ jitam'* to *'puṇḍarīkākṣa namaste viśvabhāvane, namaste'stu hṛṣikeśa-mahāpuruṣapūrvaje....'*

Among these, the Mūlamantra is Aṣṭākṣara. It is of the kinds namely *nirākāra* (formless) and *sākāra* (having forms). It is formless when it is used for meditation. It is said to have form when the parts also form part of it during worship.[23]

. The Mūlamantra is not Aṣṭākṣara alone but Dvādaśākṣara is also included.[24] Both these begin with Praṇava. Praṇava is also known as Tāra in the Pāñcarātrāgama, particularly ancient texts like *Laksmītantra* and *Ahirbudhnyasaṃhitā.* Each of the Tāra, Aṣṭākṣara, Dvādaśākṣara, Jitantā, Narasiṃha, and Gāyatrī are interpreted in the *Ahirbudhnyasaṃhitā* as having gross (*sthūla*), subtle (*sūkṣma*) and transcendental (*para*) senses.[25]

Tāra is explained and the way in which the gross sense is explained makes it evident that Tāra is identical with Praṇava.[26] The three senses of Praṇava are clearly treated. The *Pādmasaṃhitā* explains the sense of the Praṇava.[27]

22. Ibid. 22.38a-39a.
23. *ĪS.* 23.38a-39a.
24. Vide: मूलमन्त्रो द्विधा प्रोक्तस्तन्त्रेऽस्मिन् परमेष्ठिना ।
अष्टाक्षरस्ततो मन्त्रो द्वादशाक्षर एव च ॥ *SKS.* Brahma 9.10b-11a.
25. *Sthūla, sūkṣma* and *para* meanings are defined.
Vide: *Ahs.* 51. 10-13.
26. *Ahs.* 51.14-20; cf. *Pād. S.* 4.25, 19-24.
27. *Pād. S.* 4.25. 1.24.

Ṣaḍakṣaramantra receives brief treatment.[28] The eight syllabled mantra (Aṣṭākṣara) is referred to as Mahāmantra in the texts.[29] Detailed treatment is given to Aṣṭākṣara in the *Pādmasaṃhitā*. Several results are to be gained by one who attains perfection in doing japa of this mantra. The results are both of the malicious kind like the destruction of the foes, getting supernatural powers and also personal desires.[30] The *Jayākhyasaṃhitā* enjoins the use of Aṣṭākṣara mantra for purposes of offence and defences. Cakrayantra and Śaṅkhayantra are to be drawn, the former in the birch bark[31] with gorocana, to get over the problems arising from evil spirits. The Aṣṭāksara mantra is hailed as Mantrarāja and as cintāmaṇi, the gem which fulfils the desires of the person who means it.[32] The Dvādaśākṣaramantra is held in great esteem by all people.[33] This mantra is held in high regard by the followers of the Pāñcarātra tradition.[34] The Jitantemantra is only the *'jitaṃ te ...'* stotra. Even ślokas are treated as mantra.[35]

Among other important mantras, mention must be made of Lakṣmīmantra,[36] Nṛsiṃhamantra,[37] Śaṅkhamantra, Cakramantra, Sudarśanamantra,[38] Viṣvaksenamantra,[39] Kapilamantra, Varāhamantra, Garuḍamantra,[40] and Viṣṇugāyatrī.[41] There are six mantras which are called

28. *SKS*. Ṛṣi. 7.40b-42.
29. Vide: अष्टाक्षरं महामन्त्रम् । *Ahs*. 26.20b; cf. *SKS*. Ṛṣi. 7.5b.
30. *Pād. S.* ch. 25.
31. *JS*. 26. 97a.
32. Ibid. 122b, 126.
33. Vide: द्वादशाक्षरमन्त्रोऽयं सर्वैः सर्वत्र शस्यते । Ibid. 24.22a.
34. This is treated in one chapter in *Pād. S.* 4. ch. 24.
35. The syllables of this śloka are shown to serve several purposes, besides conveying the gross, subtle and transcendental sense. *Ahs*. ch. 53. *Pauṣ. S.* 30.398a; 32. 147a; *Pād. S.* 4.3.162b, *SS*. Sarpasāma 25.90a.
36. ॐ ह्रीं लक्ष्म्यै नमः परमलक्ष्यावस्थितायै ह्रीं श्रीं ह्रीं स्वाहा ।
37. ॐ नमो नारसिंहाय महानारसिंहाय दानवशोणिताद्दिग्धनखाय पच ग्रह शोषय, ग्रन्थय, हन सर लिह हुं फट् ।
38. ॐ सहस्रार हुं फट् ।
39. ॐ हुं वौ विष्वक्सेनाय वौषट् ॐ सुरश्रेष्ठ क्षमस्व ।
40. ॐ खं खगाननाय नमः ।
41. ॐ नारायणाय विद्महे वासुदेवाय धीमहि तन्नो विष्णुः प्रचोदयात् ।

Aṅgas.[42] There are Upāṅgamantras which are related to the minor parts of the body.[43] Similary, there are mantras for invocation,[44] send off,[45] *arghya*[46] and Surabhimantra.[47]

The mantras begin with Praṇava and end with *svāhā, vauṣaṭ, huṃ, vaṣaṭ, phaṭ* and *namaḥ.* Among these, *svāhā* shall be used when the results are achieved, *vauṣaṭ* denotes nourishment, *huṃ* and *phaṭ* denote subjugation of others, *vaṣaṭ* mutual satisfaction and *namaḥ* for the satisfaction of the results or wishing for the results.[48] Effective utterance of the Hṛdayamantra would free the adept from all dangers, Śiras of control over everything, Śikhā fulfilment of the desires, Kavaca good health, Netra wealth, and Astra adoration from others and good fortune.

There is a separate text called *Kāśyapasaṃhitā* which is devoted to discribe the mantras for curing the effects of snake-bite and poisons.

The *Ahirbudhnyasaṃhitā* speaks of the *Jayākhyasaṃhitā* as containing a large number of Tāntrika mantras.[49] Along with these two texts, the

42. ॐ ह्रां ज्ञानाय हृदयाय नमः ।
ॐ ह्रीं ऐश्वर्याय शिरसे स्वाहा ।
ॐ ह्रुं शक्तये शिखायै वौषट् ।
ॐ ह्रैं बलाय कवचाय हुं ।
ॐ ह्रौं तेजसे नेत्राभ्यां वौषट् ।
ॐ ह्रः वीर्याय अस्त्राय फट् ।

43. There are six of these relating to belly, back, hand, thighs, knees and feet; some of them are:
ॐ ह्रीं बलाय बाहुभ्यां नमः ।
ॐ ह्रीं तेजसे चरणाभ्यां नमः ।

44. ॐ ॐ ह्रीं ह्रीं परमधामावस्थिते मदनुग्रहाभियोगोद्यते इहवावतरेहाभिमतसिद्धिदे मन्त्रशरीरे ॐ ह्रीं नमो नमः (for Śakti)

45. ॐ ह्रीं भगवती मन्त्रमूर्ते स्वपदं समासादय समासादय क्षमस्व क्षमस्व ॐ ह्रीं नमो नमः ॥

46. ॐ ह्रीं हं हं हं ह्रीं ह्रीं ह्रीं इदमिदमिदं अर्घ्यं गृहाण स्वाहा ॥

47. ॐ स्वीं सुरभ्यै नमः ।

48. Vide: *JS.* 15.185-188.

49. Vide: भूतशुद्धिविधिश्चैव ध्यानानि विविधानि च ।
सर्वं जयाश्रुतं कार्यं तत्तद्वैशेषिकं विना ॥ 19-64

Lakṣmītantra and the *Sātvatasaṃhitā* treat a very large number of mantras mostly of the Tantrika kind. The Vedic hymns also are largely used.[50] Though the Ekāyana Veda is not in vogue at the present period, few passages are cited from it in the Pāñcarātra Āgama texts.

Mantra is one of the five sacraments (*Pañcasaṃskāra*). This sacrament is of Āgama origin. It is therefore expected that the Āgama mantras should have been meant here. Is it one mantra that is meant here or more than one. There is no indication for the answer in the texts. The practice that is in vogue at the present day is to take the Aṣṭākṣara, Dvaya and Caramaśloka as the three mantras meant by the word mantra. Rather if the mantra is only one, Aṣṭākṣara mantra must have been meant. If more than one is intended, Ṣadakṣara, Dvādaśākṣara and Viṣṇugāyatrī must have been included. The concept of *prapatti* must have made the Ācāryas of the Vaiṣṇava community take in Dvaya and Caramaśloka as two more mantras.

50. There are names of the hymns mentioned here.

Arrangements are to be made for worshipping God. The requisites are *yantra, cakra, maṇḍala, nyāsa* and *mudrā.* All these may not be required to be used at once and at the same time.

The *yantra* seems to be the earliest among these in point of time. It can be held that this was used when the idol was introduced for worship. Perhaps, the concept of worship of the idol was known both according to the Vedic texts and the early Pāñcarātra texts, like the Ratnatraya. God's presence must have been admitted by that early period, as evidenced by the use of words like *mantraśarīra,* but this should not have satisfied the people, as a concrete form must have been found necessary to fulfil the wishes of the people. The principle based on the *yantra* worship should have been convicing.

The word *yantra* which is derived from the roots *yan* and *trā* which mean to restrain and protect. The *yantra* subjugates lust, anger, envy and other tracts that man exhibits under certain circumstances. It offers to the worshipper protection from the effects of these.

The *yantra* takes the form of a metallic plate or leaf of a tree.[1] The surface of the plate or leaf shall have the form of flowers, especially lotus in which the form of a big lotus drawn at the centre with petals extending on all sides. The *Ahirbudhnyasaṃhitā* enjoins the use of silver or gold or any metal or stone. The liquids of minerals, sandal-paste, camphor, saffron or aloe-wood are to be used to draw the figures with a golden needle. The syllables constituting the *mantra* of the particular deity who is to be propitiated are to be written one by one in the petals of the lotus in the order that is fixed in the Āgamas. The *yantra* shall be quadrangular in shape having *bhūpura* with four doors one on each side. This is intended to isolate the *yantra* from the

1. The text of the early period enjoins the leaf of *Bhūrja* tree for drawing the diagram; vide: *LT.* 46. 38a; *Ahs.* 26.75b; *SS.* 17.348b and *JS.* 30.39 (or on a cloth). This suggests that these four works were compiled in Kashmir.

world outside it.[2] When this is done, the *yantra* becomes the body of the deity which is mantra itself.[3]

The adept meditates upon the syllables written there. God enters into his body and then gets transformed to the *yantra* which becomes His body. The *yantra* is no longer the product of matter but becomes spiritually fit to be worshipped. This transference is called *Prāṇapratiṣṭhā*. Meditation, repetition of the mantra and worship are to be done to the *yantra.*[4]

The form of the wheel takes the place of the *yantra* and serves the same purposes like *yantra.* The wheel has a number of spokes, whose number varies according to the type of the wheel prepared for worship. This wheel offers protection to him who uses it from consumption, epilepsy[5] and others. The *vyūha* deities shall be placed (through *nyāsa*) on the rim and vibhava deities outside the rim. Those who meditate on their wheel would go to the supreme place after leaving this world,[6] besides getting worldly benefits.

Brahmacakra with four spokes shall have God's name with the *bīja* of Śri written in the name and the powers of Tāra (*praṇava*) outside the spokes. This wheel fulfils all the desires of the adept when worshipped.[7] Description is given for drawing wheels, with six spokes, of Vāsudeva; with twelve spokes, Ajita; with 32, Narasiṃha; with 32, Jyotiścakra; with 100 spokes, Brahma; and Mātṛkā with 1000 spokes.[8]

Nyāsa is a process by which powers are transmitted from one place to another. The primary meaning of the word *nyāsa* is placing. *Nyāsa* consists in placing the mantra at a spot enjoined by the rules. Infusing or transmitting power means that a person who does it has already this power with him but he is not to be expected to be pure. He has to do Karanyāsa and Aṅganyāsa which is to be done as follows. The adept shall touch the fingers of one hand with the thumb and the palm of one hand with another (rather rub it gently and also the back of the palms. Then aṅganyāsa is to be done for the finger

2. *Ahs.* 26.3-4, 32a.
3. Vide: यन्त्रं मन्त्रमयं प्रोक्तं मन्त्रात्मा देवतैव हि ।
   देहात्मनोर्यथा भेदो यन्त्रदेवतयोस्तथा ॥ Cited in the *Śabdakalpadruma* IV. P. 132.
4. Sudarśana yantra is to be worshipped the details of this are contained in *Ahs.* ch. 24, 26, 48 & 49; greatness of this *yantra* is brought out thus.
   यन्त्रं यस्य गृहे न्यस्तं तस्य सर्वं प्रसिध्यति । *Ahs.* 25-18b.
5. *Ahs.* 38.20-53a.
6. Ibid. 21.13b, 18b; 28b-29a.
7. Ibid. 22. 26.
8. Ibid. cf. 23.

and head and tuft with the other four fingers leaving the thumb. Both the hands are to be used to touch the body from the ear upto the hip. The two eyes are to be touched with the thumb and middle finger. These are to be done with Praṇava. The *vyāhṛtis*[9] are to be uttered while touching the parts of the body from feet to head. The Gāyatrīmantra with its eight parts is to be uttered while the heart (chest) is touched, as also head, tuft, armour and the two eyes and for the Astramantra, *digbandha*[10] is to be done and from head to feet. The relevant mantras are to be uttered while doing all these. *Nyāsa* is thus a mental affair, not more thinking, but feeling that one has become pure by doing this. Faith in the efficacy of the mantra and conviction that power is infused in the object that is touched, that is, creating, in the person, the conviction that the object has become pure by this process.

The adepts who does *nyāsa* is convinced that he has become pure and so he becomes sure that an object when touched with this *nyāsa* has becomes filled with power. As he has done on his body, he has to do it on God. Vide: यथा देहे तथा देवे न्यासं कुर्याद्विचक्षण: । *SKS*. Brahma 9.70b.

The frame of the idol becomes thus pure with power infused into it. It is no longer an icon made of stone or metal but a pure form which is fit for worship. God's presence is to be invoked by doing *nyāsa* with mantras that are relevant to the parts of the body concerned them.[11] *Nyāsa* is to be done in such a manner that those, who are in the sky, do not look at it. Those, who are in the sky will take away the power of the mantra, if they have looked at the *nyāsa* when it is done.[12]

9. *Vyāhṛtis* are *bhūḥ, bhuvaḥ, suvaḥ, mahaḥ, janaḥ, tapaḥ and satyam* — all to be uttered with *Praṇava* preceding each.

10. *digbandha* means creating protection for the person providing him with a charming boundary by moving the thumb and forefinger around the head.

11. Vide: न्यासं च वह्निमन्त्रेण स्वदेहे विनियोजयेत् ।
तथैव प्रतिमायां च कुर्यान्न्यासं यथाविधि ॥ *SKS*. Śiva. 1.16.
एवं न्यासं पुरा कृत्वा कर्तव्यो विग्रहे तत: ॥ *JS*. 12.38a.

12. Vide: गगनस्थैरदृश्यं स्याद्यथान्यासं समाचरेत् । *LT*. 35.60a
गगनस्थेष्वदृश्य: स्यादाचरेन्न्यासमात्मन: ।
अगुप्तस्य यतो वीर्यं मन्त्रजस्याहरन्जिते ॥
तस्मादनेन विधिना त्वादौ गुप्तिं समाचरेत् । *JS*. 11. 8-9a.

Nyāsa is of three kinds namely Sṛṣṭinyāsa, Sthitinyāsa and Saṃhāranyāsa. That which is done on one's own body or the frame of the icon from head to foot is called Sṛṣṭinyāsa. By doing this worldly benefits such as wealth, children, wife and happiness are obtained. Householders and Brahmacārins do this.[13] Sthitinyāsa is done from the navel upto the heart (chest).[14] Some scholars hold that this is to be done from the heart to the navel.[15] The process is upwards in the former and downwards in the latter. The results obtained by the upward process would be double and could be obtained in the other world. In the other, the results would be double and obtainable in this world.[16] Saṃhṛtinyāsa is from foot to head.[17] The result that is to be obtained is *mokṣa*. Recluses and hermits[18] do this. The three *nyāsas* are to be done for the bījākṣaras of the Aṣṭākṣara and Dvādaśākṣara mantras.[19]

Closely connected with *nyāsa* is *mudrā*. *Mudrā* is to be used during worship of the deity, giving bath to it, while mantras are to have *nyāsa* on God, when bath is taken in the holy water, when the adept applies *nyāsa* on himself, when rituals are performed in the maṇḍalas, the end of worship, on the *arghya* vessels and during pūrṇāhutis.[20]

Mudrā is a symbolic pose of the hand with the fingers assuming particular positions. The places in one's own body, the frame of the icon and others are chosen to display the *mudrās*. It plays an important part in worship along with *nyāsa*. Being a symbol, it conveys the intention of the speaker. Speech, which is articulate in expression, is widely used for communicating the speaker's intentions. In most cases, speech is accompanied by gestures in the form of movement of the head, hands and fingers. Movements of the eyes, eyebrows and lips add to convey the feelings of the speaker behind his expressions. This is evident in dance.

The word *mudrā* is derived from the roots *mud* and *rā* which mean rejoicing and giving respectively, evidently to the person to whom *mudrā* is

13. *SKS*. Brahma 9.13a, 16-17.
14. Ibid. 13b.
15. Ibid. 21.
16. Ibid. 23.
17. Ibid. 14a.
18. Ibid. 27.
19. Ibid. 55-60.
20. *JS*. 8. 3-4; *LT*. 34.2-3.

shown.[21] The *mudrās* are to be done with the thumb touching the palms. Five *mudrās* with the names Śiras, Śikhā, Janutra, Astra and Netra are mentioned in the *Sātvatasaṃhitā*.[22] The number of *mudrās* got increased from text to text. The highest number is 81 in the *Sanatkumārasaṃhitā*. Some are worth mentioning. Invocation is dance with Āvāhanamudrā which consists in bending the right hand placed on the chest with the thumb clearly visible.[23] Surabhimudrā, which is to be shown while offering food, is formed by having the two hands turned down close to each other and the little finger and thumb in the two hands brought close to each other. The two middle fingers shall touch the back of each other's hand. The two ring fingers and index fingers are to be kept apart. This is also called Kāmadhenumudrā.[24]

Maṇḍalas are designs taking various shapes. God descends there to receive worship. They are drawn on the ground with shapes as enjoined in the Āgama texts. Generally, they are quadrangular in form with lines drawn parallel to each other, their number also being regular according to the rules. These lines are drawn vertically and horizontally resulting in the formation of closed areas called *Koṣṭha*. These areas are filled with powders of different colours.

The *Pauṣkarasaṃhitā* enumerates thirty-eight *maṇḍalas* of which Sarvatobhadra,[25] Cakrābja and Navanābha are of great significance. The Cakrābjamaṇḍala is described in many texts. The chief among them being

21. Vide: मुदो हर्षस्य विवरणात् परमानन्दस्वरूपात् विश्वस्यान्तस्तुरीयसत्तायां मुद्रणात् मुद्रात्मा । *Prapañcahṛdaya* P. 88.
Spr. S. 53.63 and *Pād. S.* 4.22 offer a special kind of definition. Vide:
अङ्गुलीयरचनाभेदो मुद्रा यस्मात् प्रदर्शिता ।
हिंसकानामशेषाणां मुदं द्रावयति क्षणात् ॥
ततो मुदो निरसनं तेषां तस्याः प्रयोजनम् ॥
प्रीणनं चापि देवानां कर्मणा सापि दर्शिता ।
प्रयोक्तव्याश्च रहसि न बहिर्जनसंसदि ॥
मन्त्रमण्डलमुद्राणां गुप्तिरेषा सनातनी ॥ *Pād. S.* 4.22. 2-4.
Cf. Maheśvarānanda's commentary on the *Mahārthamañjarī* P. 1. 8-11.
Cf. *JS.* 8.5.
22. *SS.* 17.102b.
23. *JS.* 8.111.
24. *JS.* 8. 113-115a; *Pād. S.* 4.22.38-39.
25. See for description *Pauṣ. S.* 21-28.

Lakṣmītantra (ch.51), *Pauṣkarasaṃhitā* (ch. 8); *Jayākhyasaṃhitā* (ch. 16); *Pādmasaṃhitā*[26] (Caryā. ch. 2); and *Śrīpraśnasaṃhitā* (ch. 19). The drawing of the Navanābhamaṇḍala is treated in the *Pauṣkarasaṃhitā* (ch. 18). It is held that the whole world beginning with Brahmā arrives and stays in the Navanāthamaṇḍala when it is worshipped.[27]

The *maṇḍalas* are also called by the Namayāga which suggests the worship of God there. Worship of God is recommended in the jar, *maṇḍala*, icon and fire. *Maṇḍalas* are generally of the shape of lotuses within lotuses, lotus surrounded by circle and wheels within wheels. Self-restraint is developed by worshipping the maṇḍala. It is necessary to understand from the treatment given to the maṇḍalas, particularly in the *Pauṣkarasaṃhitā* that worship of the maṇḍalas preceded worship of God in the *maṇḍala*. Worship of the *maṇḍala* means worshipping it as God.

26. See PP. 568-571 *Pād.* 4 for the chart and explanation. The colours that are to be used are mentioned in the *Aniruddhasaṃhitā* ch. 5. See ibid. P. 571.
27. *Pauṣ. S.* 19.129b.

Any person, who desires to make a name for himself in the field of his work, must get himself fully qualified to work hard and expect recognition for his work. Mere qualification will not be of much help, for he has to prove his worth only through training and experience. This is true also in the case of priest in a temple. The qualification is initiation (*dīkṣā*) under a competent priest.

The word *dīkṣā* means that which cuts off (destroys) misery, *karmans* etc. and enables the adept visualise all positions which are manifested in existence. After destroying all impurities, it offers him the supreme place.[1] Those who seek to undergo this, may be well off in life. Initiation shall be held in a huge *maṇḍala* in the case of a rich aspirant and through *homa* in the fire using the grains soaked in ghee and seasamum.[2]

Mantras are of three kinds, gross, subtle and great. The mantras from that of goad to Vainateya (Garuḍa) are more great than the great, those from that of mace to that of the conch are of the middle kind and those from that of the lotus to that of the lion are simply great. Similarly, those from Varāha to the lion, from Astra to the heart and from Māyā to Lakṣmī are the three kinds of mantras. The mantras with seventeen syllables and those with seven bring the result aspired by the adept through initiation. The mantras are again of three kinds namely Ādhyātmika, Ādhidaivika and Ādhibhautika. These, along with the gross, subtle and great kinds, are under the control of the Supreme Being.

Dīkṣā is of the ordinary kind (*sāmānyadīkṣā*) when it is undertaken with mere mantras. It is condensed, of the middle kind and very elaborate. The

1. यद् द्यति क्लेशकर्मादीनक्षयत्यखिलं पदम् ।
   क्षपयित्वा पलं सर्वं ददाति च परं पदम् ।
   दीक्षेति तेन तत्त्वज्ञैर्वर्ण्यते वेदपारगैः ॥ *LT*. 41. 5b-6.
   ईक्षते कर्मणा येन तद्विष्णोः परमं पदम् ।
   द्यति संसारमखिलं तेन दीक्षेति भण्यते ॥ *Sprs*. 16. 18b-19a.
2. Vide: *JS*. 16. 4b-6; it is of three kinds for the rich, for the poor and for those who are penniless; cf. *LT*. 41.10a.

first one is restricted to a little time when the adept could get the benefits of *dīkṣā*, the second for a middle period and the last shall be elaborate, done with *homa* and worship. All the three will lead the adept to *mokṣa*.

The specific *dīkṣā* is of five kinds namely: (1) for those who always think of Viṣṇu, (2) for those who are devotees, maidens and Putrakas, (3) for those who proceed on the way to *mokṣa* and are Sādhakas,[3] (4) for those who have become Deśikas (Ācāryas) and would get close communion (*sāyujya*) with Brahman and (5) for women.[4] Here women are declared eligible under two heads, namely maidens and married women.

Dvādaśī, the twelfth lunar phase, is the best time for undertaking initiation, begining this ritual on the tenth lunar phase by growing the necessary things for *dīkṣā*, after *aṅkurārpaṇa*. The Ācārya shall enter the hall of worship with flowers and water for *arghya*. White mustards, which are consecrated with the Nṛsiṃhamantra, Astramantra and Sudarśanamantra, shall be scattered there, above, down, main and intermediate quarters. The mace, which is of the form of power, shall be placed (*nyasta*) uttering its mantra. All the materials there shall be sprinkled with Pañcagavya.

A well-prepared jar and a small jar filled with water shall be used to sprinkle the walls of the hall. Both these shall be placed to face the north-east quarter and be worshipped with flowers. Viṣṇu shall be worshipped on the ground and then in the fire. Oblation (*caru*) shall be prepared and be divided into four parts. The first part shall be offered to God who was worshipped in the fire, the second is to be mixed up with honey and ghee and be offered to Him who is in the pitcher, the third for doing *homa* in honour of God, who is present in the fire and the last be offered to the retinue of Viṣṇu. The preceptor shall sprinkle that water kept in the jar on the pupils who have to undergo initiation and touch their limbs uttering the mantras. The flowers, that have been offered to God, shall be sanctified with Śiromantra and thrown on the head of the pupils.

The preceptor has to think (meditate) of the work he had done to the pupil. This is intended to make the body of the pupil become charged with mantras. The body is no longer the one that is made of matter. That is the preceptor is considered to have made the pupil freed from worldly bondage.[5]

3. *JS.* 16.59-61a; cf. *SS.* 19. 5b-6a; *ĪS.* 21. 3; *SKS.* Indra 4. 2-9.
4. Putrakas and Sādhakas are adepts for initiation.
5. *JS.* 16.114-121.

The boy, who is to be initiated, shall have his eyes covered, by the preceptor with a pure, white and unwashed (new) cloth. The pupil shall then be made to offer handfuls of flowers for Viṣṇu on the ground without uttering any mantra. The pupil shall then be given a name[6] in which the word Viṣṇu occurs.

A thread,[7] very white in colour, shall be smeared with lac. Its length shall be such as to tie it from the two big trees up to the tuft. It shall be as long as needed to or have it double or triple folded. The preceptor shall treat it as the unmanifested matter. It shall be strung to have one or two or three or nine knots. It is to be conceived as the body of the pupil. A single knot shall mean that God is everywhere; two as primordial matter representing God's body; three as God's stay from head to chest; matter from the heart to the navel and *mantra* from the navel to the foot and nine as God's (stay) from the ear to the heart; as matter within the chest, *buddhi* in the navel, ego in the Kandamūla (*mūlādhāra*), subtle sound in the thighs, that of touch in the joints (of the legs), that of colour in the shanks, that of taste in the ankles and that of shall in the feet. Then the *homa* of the *tattvas* (of matter), with reference to the parts of the body of the pupil, is to be performed. The Ācārya shall then go out of the entrance and offer *bali*. A boundary line shall be drawn there with the help of peg that is consecrated by the Astramantra. The Ācārya shall sit there facing east or north and offer *pañcagavya* to the pupil and eat the caru remaining after it was offered in the fire, himself along with his pupils. He shall then give a piece of wood (taken) from the tree, for cleaning the teeth to the pupil who would chew it and throw it away. If it falls in the north, west, north-east and east, then the preceptor and his pupil will have good future. If it falls in any other direction, then the result would be bad and requires a Śāntihoma to be performed. Then the priest and his pupil shall sleep there. The pupil is to be awakened by the preceptor early in the morning. The pupil shall tell the teacher the dream which he had. If the dream is bad, *homa* shall be performed.

6. The name may be an accented one and it may be primary or secondary. The general name shall be Vāsudeva or one of the twelve names e.g. Keśava, Nārāyaṇa, etc. It shall end in the word *svāmin* for the Brahmins, *deva* for Kṣatriyas, *vardhana* for Vaiśyas and *dāsa* for the Śūdras. Vide: *SS.* 19.42-46a; *ĪS.* 21.318b-325; names shall end with the word *bhāgavata* for Brahmins or *bhaṭṭāraka*, for Kṣatriyas and *pada, pāla* for the Vaiśyas, vide: *Pād. S.* 4.2.58b-60a.
7. *JS.* 16.207b-214a; this is also called Māyāsūtra, see Spr. S. 1684 and also as Pāśasūtra.

Next day, the priest shall attend to his morning routine and worship God in the *maṇḍala.*[8] The pupil is to be brought there and made to offer flowers, gold and gems. The bondage tied to the eyes of the pupil shall be removed. The pupil shall prostrate before the teacher with his eight limbs and circumambulate the *maṇḍala* twice. The preceptor shall do *homa* in the fire.

In order to get rid off the impurities, *homa* shall be done 108 times with Mūlamantra, using ghee and seasamum, twenty-five times for Lakṣmī, Kaustubha and others.

The six *adhvans* are then to be purified[9] for the pupil who desires to get *mokṣa* through *dikṣā* which is called Vaibhavadīkṣā. Bhuvanādhvan and Padādhvan excepting the transcendental stage are to be avoided, since they are desired by those who indulge in *karman.* Mantrādhvan and Bhuvanādhvan take by force, those who do *karmans.* The pupil is then taken to Tattvādhvan and then to Kalādhvan which is permanent and where Vāsudeva is present for ever. Finally, the pupil is taken to Varṇādhvan which is also called Śabdabrahman.[10]

In order to help the suffering humanity, Śabdabrahman reveals itself through the letters from *ka* to *kṣa.* Varṇādhvan changes itself into Kalādhvan. Vāsudeva and the *vyūha* deities emanate from Kalādhvan and Mantrādhvan from Tattvādhvan.[11]

The *Pādmasaṃhitā* offers a different treatment for the adhvans. The six courses are to be worshipped in the Cakrābjamaṇḍala, mantrādhvan in the pericarp of the lotus, Tattvādhvan in the filaments, Varṇādhvan in the petals, Padādhvan in the nave, Kalādhvan in the spokes and Bhuvanādhvan on the rim.[12]

8. The *maṇḍala* here is Cakrābjamaṇḍala.
9. The *adhvans* exhaust the universe. The pupil will have to realise it some *adhvans* are impure and are unwanted. The pupil will have to be shown this, so that he shall get rid off the impure ones and concentrate on those which he requires for realisation. This is called purification of the *adhvans.*

   Vide: यत् कलाङ्गलवैर्युक्ता येषु संख्या न विद्यते ।
   व्यञ्जितं तैस्स निर्माणं तस्याद्यं पदसंज्ञकम् ।
   कर्मिणामात्मलाभार्थं मोहार्थं तत्क्षयाय च ।
   द्विस्सप्तभुवनं विश्वं गुणत्रयमयं हि यत् ।
   तदशुद्धं जगन्नित्यं भोग्यं प्राप्यं पृथक् स्थितम् ॥ *SS.* 19.134b-138.
10. Vide: *SS.* 19.148b-152a.
11. Cf. *ĪS.* 21. 405-418a.
12. *Pād. S.* 4. ch. 7.

The body of the pupil becomes purified by the preceptor looking at it and sprinkling it with water. It is to be touched by the preceptor with the hand that is purified by the mantra. It is then considered to have been produced afresh. The pupil must be struck by the preceptor with a flower uttering the Mūlamantra with *huṃ* and *phaṭ*. Pūrṇāhūti shall be done after doing *homa* to the *tattvas* like earth and others. The preceptor shall then join the *tattvas* with the body of the pupil.

After worshipping Viṣṇu in the fire, the teacher shall give instructions to the pupil as to how he should conduct himself.[13] The following are worth noting among these. The Vaiṣṇavas and Ācāryas in particular are to be treated with great devotion. The parents are to be looked as Viṣṇu with Śrī. When a person or object is circumambulated, or when he travels to different places, and given gifts he shall recall Viṣṇu's mantra. The preceptor shall put an ornamental mark on the pupils forehead with ashes and offer Viṣṇuhasta[14] on his head, back and chest. Then the pupil shall tell the preceptor: "I am your servant with my wife, children and possessions". He shall give to the preceptor whatever the latter desires to get.

When initiation gets concluded, the Vaiṣṇavas shall be given food. The nights from one to seven are to be spent by singing, reciting the *stotras* and stories from the *śāstras*. God, who was till then on the ground, pitcher and fire shall be given send off. Viṣvaksena is then to be worshipped. The pupil shall then undergo a ceremonial bath (*avabhṛtha*) and worship the preceptor. The next day, he shall do *homa* for the preceptor on a large scale and go with his permission.

The pupils, who are to be trained for doing work according to the Pāñcarātra tradition are Samayin, Putrāka, Sādhaka and Ācārya. Among them, the Samayin shall listen to the Pāñcarātra tenets from competent persons; but he could not then know their sense. He shall therefore go to the preceptor and learn them. Putraka is also a pupil who listens to the doctrines of the Pāñcarātra system and reflects upon their purport. Sādhaka is also a pupil who takes in *caru*, fruits and lives on alms or drinks milk or heats vegetables or bulbous roots. He can take cooked rice without salt. He shall

13. Vide: *JS.* 16.301-333.

14. Vide: विष्णुहस्तं ततो दद्यान्मूर्ध्नि पृष्ठे हृदन्तरे । Ibid. 335a.
The hand is called Viṣṇuhasta, when it is sanctified by the acts which are done with you, using the mantras sacred to Viṣṇu. Simlarly, Lakṣmīhasta is to be used. Vide: *LT.* 41.39a.

do *japa* but shall not speak to any one about the mantra. Ācārya is one who takes to the Nirvāṇadīkṣā. He must know the difference between him and the Liṅgins[15] and Vaikhānasas, Samayin, Putraka, Sādhaka and Ācārya are pupils having superiority over another in the ascending order begining from Samayin.

The members of all the castes are eligible to become the pupils of the three kinds except Ācārya. If the Ācārya is not available at the time of consecration, the adept can do it himself for himself. Each of the four kinds of the disciples shall undergo *abhiṣeka*. *Abhiṣeka* of the Samayin is like that of the commander of the army, that of Putraka chief minister, that of Sādhaka prince and that of Ācārya king.[16]

The pupils, who had completed his training under the preceptor as Sādhaka is to enter the stage of Ācārya. He is to be consecrated *abhiṣeka* as Ācārya in the Svastika maṇḍala.[17] This *maṇḍala* shall be drawn on the altar which is to have a canopy made of Yajñavṛkṣa.[18] A *pūrṇapatra*[19] and eight lamps are to be kept there. Fried grains (*lāja*) are to be scattered there. The pupil, who is to be consecrated as Ācārya shall occupy a seat in the centre of the altar. The preceptor shall make an ablution for the pupil with the water kept in the jars. The priest shall place the Viṣṇuhasta on the right of the pupil. The pupil shall then wash the feet of the preceptor and sprinkle that water on his own head and drink it.[20]

Mantradīkṣā, Tattvadīkṣā, Nirvāṇadīkṣā, Vaibhavadīkṣā, Vyūhadīkṣā, Brahmadīkṣā and Cāturātmyadīkṣā are the varieties of *dīkṣā* treated in the Pāñcarātra texts. Mantradīkṣā[21] is that in which all the relevant mantras are used. The *adhvan* called *tattva* is pure and mantras are used to teach them and this is called Tattvadīkṣā.[22] The Nirvāṇadīkṣā is offered by the preceptor

15. Vide: *SKS*. S. Brahma. 5. 9-10.
    For a detailed account of the four kinds of the pupils refer to *JS*. ch. 1; *JS*. *SKS*. Brahma 5. 116-133.
16. *JS*. 18.34.35.
17. *JS*. 18.36b; *Pauṣ*. *S*. (1.24a) enjoins Navanāthamaṇḍala.
18. Ibid. 37; Yajñavṛkṣas are fig tree, Khādira and others.
19. *Pūrṇapātra*: a vessel filed with rice presented in a sacrifice to the officiating priests; it is also a vessel given to person who brings good news.
20. *JS*. 18.36-48.
21. *LT*. 41.30-32.
22. Ibid. 34-35; *SS*. 19.126b.

when the sādhaka is called in and is asked to do Layayāga.[23] The Sādhaka acquires *tattvajñāna* and gets rid of impurities. This act of expelling impurities is called Nirvāṇa and hence the name of this *dīkṣā*. While giving Vaibhavadīkṣā, the preceptor worships the deities of divine descent (*vibhava*) and places it mentally on the head of the pupil and addresses him thus, "O Putraka! may you get Vaibhavasiddhi which has the features of *mokṣa*".[24] The Vyūhadīkṣā involves the worship of the *vyūha* deities. The mantras of these deities are to be used.[25] Brahmadīkṣā is that in which whatever be the results like garland, sandal-paste are thrown into *homa* and become lost.[26] That is called Cāturātmyadīkṣā which involves all the use of the mantras of all the vyūha deities together.[27]

The pupil who gets initiated by the preceptor must make the mantras lying with him strong and he has to do an act called *Puraścaraṇa* to strengthen it. *Puraścaraṇa* is thus defined:

जपहोमौ तर्पणं चाभिषेको विप्रभोजनम् ।
पञ्चाङ्गोपासनं लोके पुरश्चरणमुच्यते ॥ Comm. on *LT*. 24-35a.

Japa, homa, offering libations of water, consecration and feeding of Brahmins are the five parts of the whole process called *Puraścaraṇa.*

The Saṃhitās, and Brāhmaṇas of the *Ṛk*, *Yajus*, and *Sama* Vedas enjoin the performance of homa in the fire. Other forms of worship like *japa* and *dhyāna* must have been Vedic method and prescribe the rules for doing homa in the fire.

At first, the fire-pits have to be arranged. An altar rectangular in shape is to be made and set in the northern quarter in the place where God has His shrine. Many fire-pits have to be used, if personal desires are sought to be fulfilled of various shapes and kept in all directions. If the fire-pit is kept in the north- east quarter, God would give worldly benefits to him who worships Him through that; if it is in the east, one could move in the air; and if it is south-east, the enemies will be defeated. If mental peace is to be obtained, then the southern quarter shall be chosen. To keep others from interfering with his work, the south quarter is to be selected. Premature death could be avoided and all troubles could be got rid off by having the pit in the west. Wealth of many kinds could be obtained by keeping the pit in the north-west. Northern quarter would give health and nourishment.[1]

The fire-pit shall have a depth to be half of its width. The measurements of the ridges many vary from pit to pit. The nave also may vary in size and resemble the crescent of the moon or lip of the elephant.

Fire is to be produced by rubbing the *śamī* sticks. The faggots are to be used to ignite it in the nave of the pit. Paryagnikaraṇa, and Paristaraṇa, with Praṇītapātra, sruk and sruva[2] and others have to be done. Paryagnikaraṇa is done with wet hand using hṛdayamantra, and paristaraṇa with Astramantra. Three faggots which are called *paridhi* and named as Madhyama, Dakṣiṇa and Uttara are to be placed.

1. *JS.* 10b-11.
2. Paryagnikaraṇa: Carrying the fire around the altar; Paristaraṇa bunches of *darbhas* are placed on the four sides of the pit, creating thus a boundary for the pit; Praṇītapatra: a vessal containing small quantity of water, water for sprinkling is kept in another vessel called Prokṣaṇī.

The fire is kindled. This is treated as the birth of a child from the womb of its mother. It is to be bathed with honey and ghee and this is called Prāśana.[3] The child, that is fire, is to be given a name which shall end in Praṇava. It shall have enjoyments (*bhoga*) which consist in having the *saṃskaras* from Annaprāśana to marriage.[4] It takes the form of Nārāyaṇa when the sacraments (*saṃskāras*) are done to it.[5] Five sacraments are to be done to the fire from outside the fire-pit namely sprinkling, striking, worship, *avakuṇṭhana* and turning it into nectar.[6] All the sacraments like Garbhādhāna, Puṃsavana, Vaktrakalpanā, Sīmanta, Vaktraniryāsa, Niṣkramaṇa and others are to be done to the fire. Sīmanta, which means arranging the hairs on the head providing a parting line is not admitted here. It is explained thus. Those (limbs) which are within in the womb are not readily manifested for a certain period during pregnancy. Head, hands and others are not divided in the foetus. They are dormant and the sacrament of sīmanta sets a limit for the formation of the limbs, that is hands, feet, face and others attain their definite shape in due proportion to the body.[7]

3. हिरण्यमधुसर्पिभ्यां स्नानं संप्राशनां द्विज *JS.* 15. 146b; *hiraṇya* means perhaps a golden spoon.
4. Ibid. 148.
5. Ibid. 149b.
6. Vide: प्रोक्षणं ताडनं बाह्ये अर्चनं चावगुण्ठनम् ।
   अमृतीकरणं वह्नेः पञ्चैते कथिताः पुरा ॥ *JS.* 15.107.
7. Vide: अव्यक्ताश्च तदन्तःस्थाः शिरः पाण्यादयोऽखिलाः ।
   स्वां स्वां वै कर्मसीमान्तं प्रबुद्धाः संश्रयन्ति ये ॥
   विभागकलनं तेषां सीमन्तं तदुदाहृतम् ॥ *ĪS.* 5.152-153.

   Cf. *JS*: 16. 141b-142.

   Puṃsavana is to be done in the third month of pregnancy and *Sīmanta* in the sixth month. Vide: *SKS.* Brahma. 4.46-51.

   The basic meaning of *Sīmanta* is a 'line of separation' and it is commonly used for the line of partition of hair on the head (which in the hair-do of Indian ladies runs through the middle of the head and divides the hair into two equal halves). The word *sīman>sīmanta* also means 'the limit', hence this concept of 'setting limit' for the development of foetus. According to Āyurvedic texts there are 114 bones in human body. On *Asthisaṃghāta* see M.H. Williams: *Sanskrit English Dictionary*, p. 218.

Vedavrata,[8] Godāna[9] and Samāvarta[10] are then to be done using Tāntrika mantras.

The fire is to be worshipped in the centre of the fire-pit with flowers uttering Praṇava. Nave also is then to be similarly worshipped. Lakṣmī is to be worshipped in the middle of the pit, after offering her a seat.

The materials that are collected are to be sprinkled with the water of *arghya* and Astramantra. After placing *paridhi*, the *praṇītā* must be consecrated. The ghee that is used for this, is for consecrated in ten ways.[11] The fire has seven flames which are called tongues.[12] It must then be worshipped with flowers, incense, curds, seasamum and *akṣatas*[13] and some food-preparations. The food prepared with rice is of four kinds, mere rice, rice with *mudga*, rice with *pāyasa* and rice with jaggery.[14]

The flames of fire, when home is being done, shall be of the colour of the rainbow, saffron or red flower. Its smell must resemble that of a scented

8. Vedavrata: observances of a Vedic student during the period of his studies of the Veda. There are several versions of this (1) Mahānāmnī, Mahavrata, Upaniṣadvrata and Godāna (*Āśvalāyana Gṛhyasūtra* 2.11-12); (2) Godānika, Vrātika, Āditya, Aupaniṣada, and Jyesthaśāmika (*Gobhilagṛhyasūtra* 3.1.20-31); (3) Śukrīya, Śākvara, Vrātika and Aupaniṣada (*Saṁkhyāyanagṛhyasūtra*); (4) Hotāra, Śukrīya, Upaniṣada, Godāna, and Sammita (*Bodhāyana Gṛhyasūtra* 4.2.4). For a detailed treatment of this see P.V. Kane: *History of Dharmaśāstra*: Vol. II Part. I. P. 370.
9. A sacrament performed by cutting the side hair (*kākapakṣa*) of a youth of 16 years. This suggests the boy's fitness to many.
   Vide: अथास्य गोदानविधेरनन्तरं विवाहदीक्षां निरवर्तयद्गुरुः । *Raghuvaṃśa* 3.33;
   गावो लोमानि केशा दीयन्ते खण्ड्यन्तेऽस्मिन्निति Mallinātha's explanation on ibid.
   एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारो भ्रातरो विवाहदीक्षिता यूयम् - *Uttararāmacarita* 1-17;
   This is also called केशान्त: Vide: केशान्तः पुनः गोदानाख्यं कर्म गर्भादारभ्य षोडशवर्षे ब्राह्मणस्य कार्यम्। Mitākṣarā on *Yājñavalkyasmṛti* 1.36.
   Cf. *Manusmṛti* 2.65. But, according to the *Rāmāyaṇa* Bālakāṇḍa 72. 21-24, *godāna* means making a gift of cows.
10. Samāvarta: returning home. A Brahmin student of the Vedas gets back to his house, after completing the study of the Vedas in the house of the preceptor. For rules on this see *Āpastamba Dharmasūtra* I.11.30-31.
    Cf. P.V. Kane: History of Dharmaśāstra Vol. II. Part-I. P. 40
11. The ten ways are: अधिश्रयण, उपाधि, श्रयण, प्रसादीकरण, संप्लव, उत्प्लव, अवलोकन, अमृतीकरण, नीराजन, अवकुण्ठन (अवगुण्ठन), and निरीक्षण । *ĪS.* 5.110-138.
12. The seven flames are Prabhā, Dīpti, Prakāśa, Marīci, Tapinī, Karāla and Citrā *ĪS.* 5. 159b-160a; cf. *Pād. S.* 4.4.34 for a different list.
13. *akṣatas*: unbroken rice mixed with turmeric powder and a little ghee.
14. Vide: *Pād. S.* 4.4.24b.

object or of ghee. If the smell is like that of a lotus, the priest is assured of longevity. The best kind of flame is *lelihāna* and free from smoke. Home shall be done on the Dvādaśī, Trayodaśī, Pañcamī and Navamī, all in the bright fortnight. Agnimudrā is then to be shown to the fire.

After offering the food-preparations to the fire, *homa* is to be performed with sesamum for controlling evil effects that might have occurred during the performance of *homa.* This is to be done for 108 times uttering the Dvādaśākṣaramantra. After Pūrṇāhūti, fire is to be adorned with sandal-paste. It is only after this is done, the icon could be worshipped. *Homa* is to be done for 100 or 50 or 25 times with faggots uttering the Mūlamantra; ghee must be offered into the fire using *sruva, samits* to be offered with the hands, *caru* with Palāśa leaf or hand. Śānti is to be done with the faggots of the fig tree to get fortune, with incense to maintain health, and with curd for nourishment. Various flowers are enjoined for use to get different results.[15] Whatever is offered in the fire with devotion, according to one's capacity, is really worship. This *agnikārya* is to be done every day.[16]

Pāñcarātrāgama does not, as a general rule, take up the topic of the performance area of the rituals, which do not come under *nitya* or *naimittika karman*; yet, one text named *Sanatkumārasaṃhitā* deals with sacrifice (*yāga*). The chapter, in which this is treated, is called *yāgavidhi* in the fourth chapter of the Indrarātra. It begins with the preparatory rite called *dīkṣā.*

A sacrifice is of seven kinds namely, Yāga, Stoma, Mahāyāga, Adhvara, Sava, Kratu and Haristoma. He who does *yāga* becomes Samayin, Stoma becomes Dīkṣita, Mahāyāga Cakravartin, Adhvara Abhiṣikta, Sava Guru, Kratu Ācārya and Haristoma Bhagavān.

The first chapter of the Śivarātra of the *Sanatkumārasaṃhitā* deals with *Tithiyāga*, which is to be done on various lunar phases. An idol of the height of nine *talas* is to be made of metal, stone or mud. This idol is for the fire whose attendants are Svadhā, Sudhā, Svāhā and Manu. This idol shall be in the standing posture. Worship of this idol is called Vahniyāga. Similar *yāgas*

15. Vide: *Pād. S.* 4.4.52-57.

16. Vide: भक्त्या यदग्नौ विहितं यथाशक्ति यथाविधि ॥
आराधनं तदेवेति गृहाण परमेश्वर ।
अग्निकार्यविधिर्ह्येषस्संक्षेपात्कथितो मया ॥
विधानानेन यः कुर्यादग्निकार्यं दिने दिने ।
स याति ब्राह्मणस्थानं भुक्त्वा भोगान् यथेप्सितान् ॥ *Pād. S.* 4-4.68b-70.

are Brahmayāga, Dhanadayāga in the third lunar phase, Ganeśayāga on the Chaturthī, Śriyāga on the Pañcamī, Skandayāga on Ṣaṣṭhī, Sūryayāga on the Saptamī, Rūdrayāga on Aṣṭamī, Devīyāga on Navamī, Yamayāga on Daśamī, Śakrayāga on Ekādaśī, Viṣṇuyāga on the Dvādaśī, Kāmayāga on Trayodaśī, Aśviyāga on Caturdaśī and Somayāga on Pūrṇimā.

The temple of Śiva shall not be on any side of the village but shall be in the forest or hill.[17] The temple of Indra, when it is built is to be called Mahendra.[18] Devī (Ambikā) is to be offered flowers, *caru*, flesh and blood.[19] Cupids are five.[20] The detailed treatment of this worship (*tithiyāga*) is mentioned as having formed part of the Brahmarātra[21] whose first three chapters are missing.

17. Vide: ग्रामपार्श्वे तु कुर्वन्ति ग्रामवृद्धिर्यदीष्यते ।
अरण्ये पर्वते चैव प्रशंसन्ति शिवालयम् ॥ *SKS.* Śiva. 1.174.
18. *SKS.* Śiva. 253.
19. Ibid. 229.
20. Vide: तापिनी मोहिनी चापि मर्दनी च प्रमादिनी ।
हारिणी चेति पञ्चैता इषवः स्युर्मनोभुवः ॥ Ibid. 303.
21. Vide: *SKS.* Śiva. 1-67, 151, 162, 189, 191, 276 & 284.

XLVIII. *Japa and Dhyāna*

The mantras that are received by an adept from his teacher are to be repeated so as to effectively use them on occasions and also get the favour of God. The mantras are of varying length, while the *japa* is to be done with one or two words or a sentence.

Japa is uttering the mantra for a number of times. For instance, the Aṣṭākṣara or Sāvitrī mantra is to be repeatedly uttered while *saṁdhyā* is being done or after that for a number of times. To count the number of repeated utterances, the thumb in the right hand is made to touch the middle joint in the ring finger of the right hand and then the lower joint in the same finger and then the lower joint in the little-finger, then the middle joint in that finger and then the top joint in the same finger and then the top joints in the ring finger, then middle finger, then the joint at the top of the ring finger. Then the middle and lower joints in the fore- finger. This counting gives ten as the number for each touch. While touching, the mantra of the *japa* is to be repeated. Thus the mantra for the *japa* has been repeated ten times. In this way, 28 or 108 or 1008 times of *japa* could be counted.[1]

The string of rosaries (*akṣa*) is used for counting higher numbers like 100. The seeds of the Tulasī plant could be wreathed into a garland. The beads could be made out of gold to achieve success in the undertaking of a task, of silver for nourishment, of copper to get intelligence, virility, lustre etc. Crystals, corals, seeds of lotus, conches, pearls and others could also be used.[2] The string of beads is to be worshipped as Viṣṇu. This will have to be consecrated before it is used.[3]

1. Counting is begun with the thumb touching the lower joint in the little finger, then the middle and top joints of that finger, then top joint in the middle and ring finger, then the middle and lower joints in the same finger and lastly the lower joints of the middle and ring finger, thus completing the tenth time. Vide: *Arcanānavanīta* p. 19.
2. For details see *JS.* 14. 5b-18.
3. Ibid. 46-449a.

Japa is of three kinds namely, verbal, secretly or silently uttering the syllables of the mantra in a low voice or mentally. Uttering the mantra verbally will save the adept from (doing) mean deeds; when done silently, it will bring success in the work undertaken and mental one would lead to *mokṣa*. *Japa* must be done in a manner to avoid others beholding[4] it. Care is to be taken for uttering the mantra with proper accent.[5] Those who are of *sāttvika* nature shall do *japa* in the forenoon, *rājasa* in the noon and *tāmasa* in the afternoon. The garland of beads must be worshipped every month with *arghya*, flowers etc.

Japa is to be done with concentration of the mind fixed on the object that is meditated upon. Doing this with no attentiveness, simply touching the beads or talking while doing *japa* will be of no avail. The meaning of the mantra must be known and its implication must be realised. Then only, it will be effective. Uttering the mantra would give immense benefit. Silently doing it will bring the results thousand fold and the mental one ten thousand fold.[6]

Dhyāna may be undertaken to fix the mind on the object of meditation. This may be one, that is, the seventh limb of *yoga*. Practice of this may not be easy for all and so, this must be prescribed as ordinarily fixing the mind on God. That is, simply thinking of Him. Repeating this every day, ever for a few minutes would eventually enable the adept to attain steadfastness in having the mind retained in the thought about God.

The adept shall select, if he is serious about meditating on God, to select an uninhabited place, pleasing and free from defects. He must have a seat prepared with *darbha* of hide of a deer or cloth or a plank of the fig tree. He shall begin to meditate after thinking of his preceptor. That seat shall be sprinkled with water consecrated with the utterance of Mūlamantra. He shall make his hands pure by the Astramantra.[7]

Bath is quite essential for undertaking any ritual.[8] *Dhyāna* itself, when it is done, could be considered to be bath. This is superior to ordinary bath and

4. Ibid. 4-5a; *SKS.* Brahma 434b.
5. स्वराक्षरसमन्वितम् । *SKS.* Brahma 4356.
6. Ibid. 35.
7. *JS.* 10. ch. 10.
8. Vide: स्नानपूर्वाः क्रियास्सर्वा यतस्सम्यक्फलप्रदाः ।
तस्मात्स्नानं पुरा कुर्याद्य इच्छेच्छ्रेय आत्मनः ॥ *JS.* 9.70

Mantrasnāna. It consists in thinking of the lotus-eyed God. He shall consider the water rising from His foot as falling on himself, entering within his body through Brahmarandhra.[9]

God could be worshipped in many ways. Of these, internal and external worships are worth mentioning here. Mind rules the body and controls speech and physical activities. Any deed that is undertaken is either voluntary or other than that. It is planned beforehand and so takes place suddenly without giving room for thought to determine its nature and consequence. Yet, the fact that mind and its workings are at the basis of any undertaking cannot be underrated. This is especially a factor to be admitted in the practice of religion concerning temple and idol worship.

Worship is therefore of two kinds internal and external. The former means that it is done purely at the mental level, recalling all those items that form part of external worship. This method is not easy for practice. God is pure without a tinge of imperfection. The body, speech and thought are required to be used here but they are made up of matter and therefore should be imperfect. The Āgamas therefore prescribe a ritual called Bhūtaśuddhi which means purification of the elements of which the body is made. The process of doing this act is as follows. The element earth is to be merged in its cause the subtle elements of smell *(gandhatanmātra)*. This is to be dissolved in the water-element, which is to be merged into its cause the subtle element of taste *(rasatanmātra)*. This *rasatanmātra* is to be dissolved in the element of the fire. Fire is to be merged into the subtle element of colour *(rūputanmātra)*. Thus *rūpatanmātrā* shall be merged into vāyu which would get dissolved into the subtle element of touch *(sparśatanmātra)*. *Sparśatanmātra* would get into *ākāśa*. *Ākāśa* is to be dissolved in the subtle element of sound *(śabdatanmātrā)*. The subtle element of sound is to be merged into ego. The five organs of knowledge and the five sense organs of action and mind are to be merged into ego. Ego is to be merged into *mahat*, *mahat* into matter, matter into *tamas* and *tamas* is to be considered as one element. Then Prāṇāyama is to be done. When air is expelled, God who is in the heart is to be brought and made to stay in the lotus on a hundred petalled lotus that is in *dvādaśānta*.[1] One should then consider that his body has been dried. Then

1. Vide: English Translation of *LT*. P. 394.

one should imagine that his self has been got out of the heart and got into touch with the big toe of Viṣṇu. The body shall be thought of as consumed by fire and the rajas and tamas are got rid of leaving *sattva* alone there. The self which is then in the form of *sāttvika* ashes shall be considered to have made wet with the waters of Gaṅgā rising from Viṣṇu's feet. It has became solidified and be considered as fit for use for worshipping God. The Pañcopaniṣad mantra[2] and fresh body is to be held to have created in the way reverse to the previous one, that is, from *tamas* - *Prakṛti* - *mahat* - ego - the *jñanendriyas* and *karmendriyas* and mind - ego, subtle element of sound - ākāśa, subtle element of touch - *vāyu*, subtle element of *tejas* - fire - subtle element of taste - water, subtle element of smell - earth , human body, which is *navo sāttvika*, and thus fit for worship.

Then the adept shall begin the worship mentally, that is within one's own heart.[3] He shall form a seat for himself in the form of Padma, Svastika, or *yoni* and contemplate upon Ādhāraśakti. This shall be the base, Kālakūrma[4] above it, Nāgendra[5] mid, Kūrma, Vasudhā (*Dharaṇi*),[6] Kṣīrārṇava, Padma, Āsana, Avyaktapadma,[7] sun's orb, moon's orb, Vahnibimba, Tamas, Rajas, Sattva, one above the other. Dharma, Jñāna, Vairāgya, Aiśvarya are to be considered to exist in the four directions. Adharma, Ajñāna, Avairāgya, and Anaiśvarya, *Ṛgveda*, *Yajurveda*, *Sāmaveda*, *Atharvaveda*, Kṛtayuga, Tretāyuga, Dvāparayuga, and Kaliyuga in the other directions.[8] An auspicious seat shall be placed above all these and Paramātman shall be meditated on this seat.

According to the *Jayākhyasaṃhitā*, the seat for Paramātman is to be arranged on the Padma. This text does not mention Āsana and Avyaktapadma,[9] *Ṛgveda* and other Vedas shall have yellow form of horse and man.[10] The four *yugas* shall have a black form of bull and mud and man.[11]

2. Vide: Ibid. P. 396.
3. Cf. ब्रह्मानन्दमयी शक्रभोगैर्यत्पारमार्थिकः ।
   इत्येयं हृदयान्तःस्था सोऽन्तर्याग इति स्मृतः ॥ *LT*. 36.1.
4. Cf. *Kūrmaṃ kālāgnim*: *Pād. S.* 4.3.106b.
5. Bhogīndra, ibid. 107a.
6. Bhūmimaṇḍala, ibid. 107a.
   Kṣirārṇava and Padma are omitted in *Pād. S.*
7. This is called Kālacakra (*Pāram. S.* 14.1).
8. This Ādhāraśakti and others are held to constitute Yogapīṭha (*Pād. S.* 4.3.105).
9. Vide: *JS.* 12.10, 12a & 14b.
10. This is a reference to the form of Hayagrīva.
11. Ibid. 12.12a.

Garuḍa and Varāha are to be placed on Dharma and others.[12] Lakṣmī should also be worshipped when Viṣṇu is worshipped.

Internal worship shall be undertaken after procuring mentally all the materials that are needed for external worship. The deity shall be given oil bath, then garments and fragrant garlands, ornaments like necklaces, amulets, pearl garland, umbrella, chowrie, incense fragrant with powdered camphor, lamps, madhuparka, sweet eatables, drinks and others. Layayāga[13] and *homa* shall be done mentally. Services are then to be rendered with Hṛdayaṅgamas[14] which include Sāṃsparśika, Ābhyavahārika, Sāndṛṣtika and Ābhimanika and then Bhogayāga is to be performed.[15]

The *Īśvarasaṃhitā* begins an account of internal worship, which is also called Mānasayāga with the meditation upon God. God is to be worshipped in the heart with pure enjoyable services which are also formed in the mind or heart (hence called (Hṛdyāga). The adept shall pray to God to be present and receive the internal worship. After giving this brief description, this text gives an elaborate treatment to this topic. After doing this worship, the priest shall offer himself with his family to God.

After this, the priest shall offer special worship to God. With his hands filled with flowers, he shall utter Mūlamantra. He is to mentally treat his

12. Ibid. 12.14.
13. *JS.* 6. 77-84.
14. For Layayāga see *ĪS.* 2.10a-13a; heart, crown, mace, marks of Lakṣmī, Garuḍa and others, which are in God's body and by His side, are to be worshipped with their mantras.
15. The services are *Āvāhana* (invocation), seat, water to wash the feet (*pādya*), *arghya,* water for washing the mouth, ingredients for bath, dress, sacred thread, perfume, flower, lamp, incense, *madhuparka, prāpaṇa* (offering of food preparation beetel leaf with camphor, offering flowers at the feet, dedication of the self to god and meditation on liberation.

    Sāndṛṣṭika means services which consist in offering auspicious form of objects like lamps, vehicles which cause delight when they are seen. Offering tasty food, *ācamana* etc. are called Ābhyavahārika. According to some, performances are included within Sāṃsparśika while bring them under Ābhyavahārika. Incense, *stotra,* music, and forming the palms (*añjali*) are Ābhimānika (Vide: 36.86-93). For Bhogayāga, cf.

    मन्त्रराट् कर्णिकामध्ये हृदयाद्या प्राग्दलादिषु ।
    साकारा: केवला: सर्वे पूज्या भोगाभिधो ह्ययम् ॥

palms as having Śrimannārāyaṇa shining like fire, sun and moon. He shall throw the flowers filling his palms on the head of God and then offer *arghya.* Mūlamudrā[16] shall then be shown and then commence mentally *japa* in which the number of times the mantra is repeated need not be counted. The *japa* could be done with the mantras of Hṛdaya and others.

16. *Pāram. S.* 5.147a.

External worship is also called Bāhyayāga. The mind has been trained to have concentration on God and his work for the worship of God. Verbal and physical activities, which function under the control of the mind, form part of external worship.

The *Lakṣmītantra* and *Jayākhyasaṃhitā* have separate chapters for the treatment of this topic. Worship of the idol is not dealt with as such in them. Śrī or Śakti is the deity for this worship in the former and Viṣṇu in the latter.

Internal worship offers to the worshipper, all kinds of fruits when it is associated with knowledge,[1] but external factors and impressions accumulated from previous births make the soul impure in the sense that the soul could not abstain from worldly pursuits which add to the sufferings already afflicting it. The deals, which are free from impurities on account of the utterance of the mantras in these two kinds of worship, destroy the impressions and prevent the soul from committing sins again and again.

Before attending to the external kind of worship, a pavilion for worship is to be erected and an altar is to be placed amidst it. *Maṇḍalas*[2] shall be drawn there. Specific spots are to be fixed for placing the pitchers, flowers, idols and others. The entire area shall be washed with Astramantra and smeared with saffron. Two pitchers are to be kept there and the group of mantras shall be placed in one of them (*nyāsa*) and worshipped[3] with flowers. Two *dhāraṇās* in the form of fire and moon shall be used to consecrate the other pitcher.[4] The entire space and things are to be imagined to have been burnt with Astramantra and inundated with Mūlamantra. Thus every thing becomes pure and fit for worship.

1. Vide: ज्ञानविज्ञानसहितो ह्यागस्सर्वसिद्धिदः । *JS.* 13. 5a.
2. Thirteen *maṇḍalas* are to be drawn in the pavilion.
   Ibid. 41-47.
3. Mention is to be made of the mantras of Nṛsiṃha, Kapila, Varāha, Garuḍa, and *Vyūha* deities.
4. Ibid. 13.69.

The entrance to the pavilion and the deities present there are to be worshipped. A Yogapīṭha[5] is to be erected there with provision for twelve deities[6] on the petals drawn on this *pīṭha.* These deities are to be placed on the sides of the lotus. Eight deities are to be placed one in each direction. A rectangular *maṇḍala* is to be drawn there, placing Dharma and others in the intermediate directions.[7]

Then the bell is to be rung as it arouses the mantras which are lying dormant[8] and drives away evil forces and obstacles. Worship of Lakṣmī is then to be undertaken offering all the services. After meditating upon Lakṣmīnarāyaṇa, the weapons of Viṣṇu, *vyūha* deities and female attendents are to be worshipped. Viṣṇu who is in the heart of the priest is to be brought out by him and placed on the lotus in the Yogapīṭha. Worship in the Snānāsana, Alaṃkārāsana, Bhojyāsana, Mantrāsana and Paryaṅkāsana is to be done. The vessels of *arghya, pādya, ācamanīya* and bath are to be arranged and ingredients are various to be put in each.[9] The services (*upacāras*) that are to be carried out are enumerated as sixteen.[10]

Worship of God may be, as far as it concerns with temple, of two kinds namely moveable and immoveable. The former is done when many icons are to be worshipped and the latter when there is only one, that is the Dhruvabera. These are called *cala* and *acala.* Yogapīṭha is to be prepared for

5. बिम्बेन सहितं पीठं योगपीठमुदाहृतम् । *Pāram. S.* 6.147a; ĪS. 4.19a.
6. The deities are Śrīvatsa, Vanamālā, Māyā, Vaiṣṇavī, Vimalā, Śakti, Utkarṣiṇī, Prajñā, Satyā, Īśānā, Anukampā and Pitāmahī. *Pād. S.* 4.3. 141-142.
7. See *Pād. S.* 4.3.106-118.
8. Vide: एषा दूती हि मन्त्राणां सुप्तानां च प्रबोधिनी ।
   वारणी सर्वविघ्नानां सर्वमन्त्रप्रसादिनी ॥ *JS.* 13.198.
   It shall be sounded for invocation, offering *arghya,* incense and light, offering food. On other occasions it shall not be sounded (*JS.* 207b-208).
9. For details see ch. 39 of *LT.* This is treaded under the heading *Ijyā* in ch. 43.
10. The sixteen *upacāras* are: (1) Invocation, (2) Seat, (3) Arghya, (4) Pādya, (5) Ācamana, (6) Snāna, (7) Vastra (8) Yajñopavīta, (9) Sandal-paste, (10) Ornaments, (11) Garland, (12) Incense, (13) Lamp, (14) Madhuparka, (15) Prāpaṇa (offering naivedya), (16) Nīrājana. Vide:- *Pād. S.* 4.6.62-64a.
    According to another list, the *upacāras* are: (1) Āvāhana, (2) Āsana, (3) Arghya, (4) Pādya, (5) Ācamanīya, (6) Snāna, (7) Paridhānaka, dress. (8) Uttarāvāsa, upper garment, (9) Sandal-paste, (11) Garland (11) Lamp, (12) Fragrant incense, (13) Madhuparka, (14) Prāpaṇa, (15) Anuvāsana (fragrant betels), and (16) Namaskāra. *LT.* 36.100-104a.

which dharma, *Jñāna*, *Vairāgya* and *Aiśvarya* are the feet supporting it in the South-east, South-west, North-west and North-east directions respectively. Mantranyāsa is to be done with Mūlamantra and Dvādaśākṣara.

The description, that is given above, is intended to apply for a concrete form of God. The *Lakṣmītantra* prescribed the method of worshipping God whose presence is to be imagined, while the materials for use are area. The *Jayākhyasaṃhitā* seems to offer the option to have the idol in water (pitcher) or fire or God having a form of the idol in the temple. The case with Sudarśana is different. He is to be worshipped in the form of an idol.

In the preparation of an oblation in the form of food, the following ingredients are required. Fine rice,[11] Mudga,[12] barley, pulses, wheat, Priyaṅgu, seasamum,[13] Veṇu, Śyamāka, coarse grains, Jartila (wild seasamum), Gavīdhuka, Karkaṭa and thorn apple. Some among these are to be pounded. These, are especially rice are to be washed with water using the relevant mantras. *Havis* (oblation) is of eight kinds.[14]

The vessels containing the cooked rice shall be brought from the hearth and placed on the grains and kept with a cloth covering it. Methods of preparing other foods are given along with a list of vegetables to be selected and cooked. Apūpa (cakes of flour), Pṛthuka, Saktu, Rasāla, Pānaka are also to be prepared in the manner mentioned in these texts. These preparations, which are to be offered to God are to be spread on a maṇḍala drawn in front of God. The vessels are to be taken away and sprinkled with Astramantra. There are nine[15] kinds of preparing the food regarding their quantity. While offering there to God, Surabhimudrā (Kāmadhenumudrā) is to be shown.[16] These foods should then be offered to the deities who form the retinue of Viṣṇu. One-fourth of what is offered to God shall be offered to Viṣvaksena. No one shall partake of it afterwards. The priest shall therefore keep aside what is to be offered to Viṣvaksena.[17]

11. Varieties of fine rice. *IS.* 25.60b-61.
12. Seven kinds of *mudga.* Ibid. 62-63a.
13. Five kinds of seasamum. Ibid. 63-64a.
14. They are Pāyasānna, Guḍānna, Mudgānna, Pakvānna, Dadhyanna, Tilanna, Niśānna (rice mixed up with turmeric powder) and all mixed together.
15. *uttama* — *uttama*, *madhyama* and *adhama*.
    madhyama — *uttama*, *madhyama* and *adhama*
    adhama — *uttama*, *madhyama* and *adhama*.
16. Vide *Jayākhyasaṁhitā* VIII Paṭala.
17. Therefore Viṣvaksena is called *Śeṣāśana* taking in whatever remains (vide: *LT.* 40.84; *SA.* 43.106; *VK.* 9.280).

When worship is over, *nirājana* is to be done. *Nirājana* is waving light before a deity. It is of three kinds, *sāttvika, rājasa* and *tāmasa*. It is *sāttvika* when it is done at the end of bath and in Bhojyāsana; and that which is done every day in the evening is *rājasa*. That which is done before offering light (*dīpa*) and at the end of offering the food is of the *tāmasa* kind. The *sāttvika* kind is done in shrines which are self-manifested; *rājasa* in those established by members of the three castes and *tāmasa* in *Śūdras* and women. The lamp (*dīpa*), which is to be waved before God, must be lit from the fire in the kitchen. The pitcher of small size, that is made of metal, shall have a mouth for wick and oil. This is called *Dīpakumbha* which when lit shall be waved from the right foot of the Lord, then upwards in a *pradakṣiṇā* way and ended at the left foot of God. It may be done, once, twice or thrice. In attendant (*paricāraka*) shall do it ultering Astramantra and Hṛdayamantra. Or, it shall be done by a chaste woman or a number of women singing and dancing while bringing it before God.[18]

After *nīrājana, bali* is to be offered to the deities stationed in the enclosures. This must be done in the three *saṃdhyās*, to the accompaniment of music. The attendant (*paricāraka*) shall move around in each enclosure and worship the gate-keepers. The priest (or some one else) shall dance at each stage. The dances and musical melodies vary from deity to deity. Svastika is the name of dance when Viṣvaksena is offered *bali*, and Ṛṣabha is the *svara*.

Worship is to be done at least thrice a day, in the morning, noon and evening[19] or night. It must be noted here that two features that are obtained today in temples are not mentioned in the Āgamas. One is the burning of camphor and waving it before God and the second in offering petals of Tulasī at the feet of God for a fixed number of times like 18, 108 and so on in the name of an ordinary worshipper in whose name this is done.

18. *Pād. S.* 4.5.1-54a.
19. Ibid. 5.66b.

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषम् ।[1] The sages declare this as an enchanting visual sacrifice for gods. This is the view of Kālidāsa regarding *nāṭya*, of which dance is an enchanting and perceptible act, unlike the sacrifice which is not beautiful and is smoky. The gods have a liking to witness dance as they have for sacrifice. In a similar way, the festival and worship of God is attractive to look at. This has much significance for the word *yāga* is often used to denote worship of god, e.g., Antaryāga, Bahiryāga; Yāgamaṇḍapa, Yāgaśālā, *ijyā* and others. The festival is attractive to the eye and also to the ear like dance. Dance forms part of the temple rituals and along with instrumental music of the festivals.

The word *utsava* is offered three interpretations in the Āgama texts. The first interpretation means that *sava* is misery and the preposition *ut* denotes that suffering is removed, evidently of the people.[2] The explanation that is suggested by this is acceptable, but that is not the correct denotation of the name *utsava*. According to a second explanation, the word *sava* means *'that which gives rise to'*, the object that is produced being joy or delight. The preposition *ut* meaning great, *utsava* then means that which gives great delight to people.[3] The word *sava* is further taken in the sense of sacrifice. The preposition *ut* means eminent or superior. *Utsava* then means an eminent or the best sacrifice;[4] a sacrifice, which outshines all others, that are undertaken to please God.

The *Mahotsava* is conducted in a grand manner that attracts people from far and near to attend and return after it is over. There are many advantages which people at large, gain by the conduct of this. Festival here includes the

1. Kālidāsa: *Mālavikāgnimitra* Act. I.4.
2. Vide: सव इत्युच्यते दुःखं विद्वद्भिः समुदाहृतम् ।
   उद्गतः स सवो यस्मात् तस्मादुत्सव उच्यते ॥ *Pāram. S.* 16.2b, 3a.
   Cf. *Pād. S.* 4.10.6.
3. Vide: उत्सूते हर्षमिति च यस्मादेष महोत्सवः । *Spr. S.* 31.8b.
   Cf. उत्कृष्टोऽयं यतस्तस्मादुत्सवस्त्विति कीर्त्यते । *SA.* 54.31.8b.
4. Vide: सवो यज्ञः समाज्ञातस्सर्वयज्ञविशेषतः । *SA.* 54.36.

procession of the *arcā* form of God brilliantly decorated and mounted on vehicles including chariots. The procession passes through the streets of the locality both in the morning and evening.

The advantages are: (1) Old and invalid people, who have faith in the greatness of God as their protector, may not able to go all the way to the temple. They are immensely pleased when they behold the deity either before their houses or near the corners of the streets where they behold Him. (2) There are people whose minds are ever filled with materialistic attractions and so they do not have time to see or think of God. Now they have an occasion to behold Him by accident. (3) There are rationalists who do not have faith in theistic concepts. They would be rid of their wrong notions on seeing God in procession, particularly attracted by gala when music attracts them.[5] (4) People, especially women and children dress themselves in attractive garments, wear costly ornaments and mingle freely with others. Gay and gaiety, mirth and frolic mark these congregation of people who arrive at the place from distant places. The villages and tribal people exhibit then their skill in folklore. (5) People mix with each other, even if they speak in languages not generally known to each other. This comming together knows no distinction based on economic conditions, or religious status. (6) The merchants bring their wares and return making profits by selling them to the people attending the festival.

The three texts called Ratnatraya do not treat this topic since they are concerned with the mantras and their use. They refer to *arcā* but do not go into details of its worship. The *Jayākhyasaṃhita* makes, however, mention of the need to conduct *mahotsava*[6] and also to taking the idol in procession by placing it in a chariot.[7]

Festivals are of three kinds, namely Nitya, Naimittika and Kāmya. The festival, which is conducted every year is Nitya. To the Naimittika kind belong the festivals which are conducted to alleviate the effects of earthquakes, great portents, drought, pestilence, besiege of the region by enemies and when the idols laugh or cry and rotate in their seats. The Kāmya

5. Vide: *Pauṣ. S.* 1.31-33.
6. *JS.* 20.384-386.
7. Ibid. 191-193b.

kind of festivals are those which are done on behalf of the people in order to achieve the pursuits in life *dharma, artha, kāma* and *mokṣa.*[8]

Mahotsava is of the Nitya kind conducted generally once in a year. However, it is done thrice in a year in the temple at Śrīraṅgam, and twice in a year in the temple at Tiruvallūr in Tamil Nadu. The duration of the *Mahotsava* may be for 2, 3, 5, 7, 9, 11, 13 or 15 days but it lasts for eighteen days at Mannārgudi in Tamil Nadu. The festival is best when it lasts for nine days, is of the middle kind when it lasts for seven days and is of the low kind when it is done for five days.[9]

The entire festival is treated as a sacrifice. The ceremonial bath (*avabhṛtha*) is to take place on the concluding day, as in the case of a sacrificial session. *Avabhṛtha* must be fixed to take place on a particular day which has the constellation marking the consecration of the idol or that of the patron who takes charge of the conduct of the festival. The day for commencing the festival is fixed considering the day of *avabhṛtha.*

Collection of sacred mud (*Mṛtsaṃgrahaṇa*) and *aṅkurārpaṇa* are to be undertaken before the day when the festival is arranged to be begun. On the day when the festival commences, the flag is to be listed in the flag-staff (*dhvajastambha*). A fine cloth, whose length is to be equal to the height of the Mūlabera and wide to its half is to be got Garuḍa's figures is to be drawn there. It is to be consecrated. The Utsavabera shall have the power (*śakti*) infused into it from the Mūlabera and be brought to a pavilion near the flagstaff. Then the flag is to be raised to the top of the staff and tied there. Hoisting the flag shall be done early in the morning on an auspicious *lagna* or forenoon or afternoon fixed for this purpose.[10]

The kettle drum (*bherī*) is to be sounded informing the people that the festival has begun. The gods, who are in various regions and directions, are to be asked to be present in the temple for all the days of the festival. This

8. Vide: *ĪS.* 10.4-9a; *Pād. S.* 4.10.7-19a contains more details (cf. *Mbh.* 6.2.26); The Vaikhānasa Āgama classifies the festivals as Kālotsava, Śraddhotsava and Naimittikotsava (vide: *SA.* 54.3b).
9. Vide: नवाहं दैविकं प्रोक्तं सप्ताहं मध्यमं भवेत् ।
   पञ्चाहमधमं विद्यात्तत् त्रिविधं चोत्सवं स्मृतम् ॥ *ĪS.* 10.14.
   Pād. S. 4.10.22-23 approves the duration of the festival to be a month or half a month or twelve days.
10. This is treated elaborately in *Pād. S.* 4. ch. 10.

is called Devatāvāhana. Either Sanskrit or Prakṛt or Dravidian language shall be used in inciting them.[11] The priest or his son or his pupil shall call the deities in a loud tone. While doing this, the *tāla*, *svara*, *rāga* and dance are to be used, which however vary from deity to deity. The Āgama texts enjoin their use in a strict manner.[12] A more detailed account is given in the *Śrīpraśnasaṃhitā*.[13] Alaśiṅgabhaṭṭa, the commentator on the *Īśvarasaṃhitā* observes that the call to the deities is done only in Tamil.[14]

After the hoisting of the flag, the deity is to be taken round the village and be brought to the Yāgaśālā, a hall where the rituals are undertaken. The four Vedas and the Ekāyana Veda are to be recited there by the scholars well-trained for this. They have to occupy specific places assigned to them.

The pitchers are to be placed in the Yāgaśāla and are to be consecrated and sprinkled all round. The *maṇḍala* called Abjanābhabhuvana[15] is to be drawn there. God is to be requested to alight there and is to be worshipped. The holy fire ignited there is to be worshipped by the priest everyday from the commencement of the festival till the last day. *Bali* is to be offered to the guardians of the quarters and also on the Balipīṭha.

The Utsavabera is to be mounted on vehicles and taken round the locality both in the morning and evening. The vehicles are to be carried by the Brahmins.[16] Those who are skilled in playing on the lute, who could recite *stotras* in various languages,[17] who are well-versed in logic, Mīmāṃsā, who officiate as priests in sacrifices, grammarians, astrologers, and followers of the Pāñcarātra system are all to join the procession. Those who are

11. Vide: देवतावाहिनीं गाथां संस्कृतां प्राकृतां तु या ।
द्राविडीं वा *यथेच्छातस्तदा* संश्रावयेद्विभुम् ॥ *ĪS.* 11.36b-39a.
12. Vide: तदीयतालसङ्गीतनृत्तैश्चापि ततः परम् ।
आगच्छतामरगणा येऽग्न्याशामधिशेरते ॥ Ibid. 11.49.
13. Vide: *Pād. S.* 4.10.139-149.
Śrikāmada and Colapāṇi are few among the *rāgas*, Dhakkarā; and Madraka among the *tālas*, and Vāmajānvūrdhvanṛtta and Khaṭaka among the *nṛttas* are mentioned in *ĪS.* Gauḍa is the *rāga*, Garuḍa is the *tāla* and Viṣṇukrānta the *nṛtta* for Garuḍa. Varāṭī is the *rāga*, Jaya *tāla* and Svastika the *nṛtta* for Gaṇeśa (*ĪS.* 1.77b-88a).
14. This is the practice in the temple at Melkote in Karnataka.
15. The method of drawing this *maṇḍala* is described in *ĪS.* 11.134-164. This *maṇḍala* is not mentioned in other texts.
16. Vide: *Pād. S.* 4.11-18a; Śūdras, devoted to Viṣṇu, may also be allowed to carry the vehicles (*Spr. S.* 36.27b-28a; cf. *ĪS.* 11.222).
17. *Pād. S.* 4.11.127b; 122a.

conversant with the composition of the Ālvārs shall go in front of the deity singing those hymns. Those who recite the Vedas shall follow Him.[18] Those who serve God are to wear turbans.[19]

Regarding the vehicles to be used everyday in the morning and evening, there is no standard directions to make use of them in any particular order. According to the *Īśvarasaṃhitā*, the vehicles are to be used only in the nights and palanquins in the mornings except the chariot which is to be drawn in the morning. The horse is to be used on the eighth day in the night when the chieftain ought to rob God of His ornaments but by divine grace he gave up his profession and became a devotee of God and wrote a very large number of Tamil hymns.[20] He is ranked as one of the Alvārs. This incident is enacted that night.[21]

The ceremonial bath (*avabhṛtha*) is to be taken in a lake or tank, or any place where water is stored. The priest shall take the Tīrthabera, worship it and stand in the waters whose level comes up to one's navel and dip himself in that water along with the Tīrthabera. All those, who have gathered there, shall take their bath at the sametime. Such people would be relieved of their impurities and get *mokṣa*.[22]

On the tenth day, the vessels that are made of gold or silver are to be brought to the pavilion and one to be filled with flowers. They are to be placed on a pedestal made of grains in front of the seat of God and be sprinkled with *puṇyāha* water. They are to be covered with cloth. The *utsava* idol shall be brought there and placed on the Cakrābjamaṇḍala drawn in the place fixed for Him the priest shall do *homa* there and sprinkle the flowers, after removing the cloth covering them with the ghee used for Sampāta *homa*. The flowers are to be placed at the feet of God uttering the Puruṣasūkta.

18. Vide: गायद्भिरग्रे देवस्य द्राविडीं श्रुतिमुत्तमाम् ।
ऋग्यजुस्सामवेदांस्तु पठद्भिः पृष्ठतः स्थितैः ॥ *ĪS.* 11.236.
देवस्य पृष्ठभागे तु वैष्णवा वेदपाठकाः ।
ऋगादिभिश्चतुर्वेदैस्तोषयेयुर्जनार्दनम् ॥ *Spr. S.* 33.46.
19. *Pād. S.* 4.11.150b.
20. *ĪS.* 11. 184-314b;
21. Cf. विमानो भास्करश्शेषः सिंहो गरुड एव च ।
गजो रथो हयश्चापि द्रुमः कल्पकसंज्ञकः ॥
हंसचन्द्रस्सुमेरुश्च शिविका भद्रपीठिका ॥ *Sps.* 36. 18-19a.
22. *ĪS.* 11.349, 350a.

Arghya, pādya, ācamana, incense, and food preparations be offered to Him. This shall be repeated twelve times. When this goes on, musical instruments shall be played upon, the Vedas shall be recited along with the mantras of the Ekāyana recension. Strict rules are laid down for the selection of flowers[23] and for the preparation of food.[24]

The Utsavabera shall then be taken in a procession around the village and bought near the flagstaff. Food prepared shall be offered to God. Garuḍa shall then be worshipped and the flag shall be brought down from the top of the staff. The gods who were present there shall be honoured suitably and given a send off. The Utsavabera with Śrī and Bhū shall be taken to the sanctum sanctorum and placed in its pedestal. Thus ends the Mahotsava.

The assistants and attendants shall be honoured the next day with presents.

Śrī and Bhūdevī may be taken along with the Utsavabera in the morning and evening processions on some days.[25] The Āgama enjoins the use of Tīrthabera for *avabhṛtha* but the *Pādamsaṃhita* states that the discus or *kūrca* in its absence is to be used.[26]

The *Śrīpraśnasaṃhitā* has some interesting details about the Puṣpayāga, which is to be done on the tenth day of the festival. The Cakrābjamaṇḍala shall be adorned with dark and black shoots of Tulasī. The *pālikās*, which were used for aṅkurārpaṇa are to be placed in the pavilion where this *yāga* is performed, with their months covered with sandal-paste, turmeric powder and *akṣata*. They are to be placed in the northern part of the *maṇḍala*. Viṣṇu shall then be worshipped in the midst of the jar. Gods, who are in the enclosures of the *maṇḍala*, God in the carp of the lotus there and the letters of the Dvādaśākṣaramantra in the roots of the petals in all directions are to be adored. The puṣpayāga is also called Dvādaśārādhana, because of the use of this mantra twelve times. The priest shall begin with invoking the letter, God Keśava and Praṇava in the vessel containing the flowers placing them in the navel of the idol using *kūrca*. He shall worship God starting from the root of the petal in the eastern quarter. *Arghya, pādya, ācamana, yajñopavīta,*

23. Vide: *SKS.* Śiva. Ch. 6.
24. *SKS.* Śiva. ch. 5.
25. *Pād. S.* 4.11.167.
26. Ibid. 224-226, this practice is in vogue only in the Vaikhānasa temples where *avabhṛtha* is called Cakrasnāna.

sandal-paste, incense and *nīrājana* shall be done. This is to be done for each letter of the Dvādaśākṣara-mantra, invoking Nārāyaṇa and other ten gods for the subsequent worship. The deities, who are in the *pālikās* are to be mentally brought to the *maṇḍala*. Vāsudeva, who is in the pitcher, shall be requested to occupy the *utsava* idol. Flowers are to be showered on the idol. The water kept in the jar shall be sprinkled on the idol. *Nīrājana* is to be done next. At the end, after bringing down the flag from the staff, the *utsava* idol shall be taken to the sanctum sanctorum and the powers is this *bera* shall be transferred to the Mūlabera.[27]

People, who attend festivals, are happy on witnessing the procession and more happy when they behold the deity mounted on the vehicle. God is omniscient, omnipresent and omnipotent. He has full pervasion over all beings, sentient and non-sentient. That He is the inner controller of all is admitted but could not be demonstrated. The vehicles used in the Mahotsava are Garuḍa and Haṃsa among the birds, lion, elephant, horse and Hanūmān among animals, Sūryabimba and Candrabimba (*prabhā*) among the luminaries, and palanquin quadrangular *maṇḍala* and chariot are wooden. He presents Himself while mounted on these in quite an individualistic picturesque appearance. The use of the vehicles show thus that He has full control over all, despite the vehicles being non-sentient.

It is to be noted here that Goddess Lakṣmī has several minor festivals throughout the year but not the Mahotsava. An exception is here in the temple of Śrī Padmāvatī at Tiruchanur near Tirupati in the Andhra Pradesh and Śrī Āṇḍāl at Śrīvilliputtur in the far south of Tamil Nadu.

27. *Spr. S.* Ch. 38.

Apart from the *mahotsava*, which is held once in a year, there are festivals held from time to time which last for shorter durations. Generally, they are held almost once a month. The day for conducting them is to be fixed according to the lunar phase or constellation. If a minor festival is to be conducted, a festival in accordance with a particular constellation, it is necessary to find out whether that constellation pervades the full day or two days, some *nāḍikās*[1] on a particular day the remaining on the next day. If pervasion of a constellation is for more *nāḍikās* on a particular day and less on the next day, the former day is to be chosen. If that pervasion is for the *nāḍikās* on a particular day, whether it is the first or subsequent day, that day must be preferred. Similarly, the lunar phase (*tithi*), if is pervades two days, unequally, the subsequent day shall be preferred. However, the eleventh lunar phase (Ekādaśī), or the twelfth lunar phase (Dvādaśī) or Amavāsyā is to be admitted for the observances or that day when these pervade only for a *kalā*.[2] Uttarāyaṇa is followed by six solar months and Dakṣiṇāyana by six solar months. The sun passes from one *lagna* into another once in a month. This is called *saṃkrānti*.[3] Viṣṇu is equinotical point or equinox. During the six *saṃkrāntis* of Uttarāyaṇa, God must be worshipped within the last *nāḍikās* and those of Dakṣiṇāyana within 16 *nāḍikās* before Dakṣiṇāyana begins.

Most of the minor festivals are celebrated on the day having the constellation or within as enjoined in the Āgama. The number of days during which these festivals are to be celebrated is not fixed for economic conditions of the patrons or temples are taken up for considering this number.

1. Duration of a *nāḍikās* is 24 minutes.
2. Duration of a *kalā* may be 1.6 minutes or 1.8 second, or one or two minutes. This is laid down in the Pāñcarātra Āgama. The alamanacs (*Pañcāṅgas*) also give guide lines. A particular lunar phase, e.g., Ekādaśī is Vaiṣṇava according to the rules of the Āgamas and Smārta according to the smṛtis.
3. *Lagna* is a point or arc of the equator which corresponds to a given point or arc of the ecliptic. Vide: *Mārkaṇḍeya S.* ch. 24.

When these festivals are to begin, the power lying with the Mūlabera is infused into the Utsavabera and it is transferred back to the Dhruvabera when the festival is over.

Among the minor festivals which are well-known, the Vasantotsava, which gets the name from that of the season when it is celebrated, is celebrated in the Caitra and Vaiśākha lunar months.[4]

The Utsavabera gets the power infused from the Dhruvabera after the daily worship and is mounted on a golden vehicle and taken round the streets. It is brought, after its return, to a special pavilion called Vasantamaṇḍapa. After offering sweet food preparations to the deity, there will be music and dance in front of the deity. This festival is to be conducted on the full moon day in the bright fortnight. Arrangements are made for sport in water. The duration of the festival may be for seven or five or three or one days. *Aṅkurārpaṇa* is done before this festival commences. *Bali* is to be offered twice a day on all these days of the festival.

Turmeric powder shall be placed on a seat made of grains. The Utsavabera with Śri and Bhūdevī shall be given bath every day with this powder. The Utsavabera shall be taken round the streets every day. There shall be a mock fight between God and the two consorts. Sandal powder, flowers, turmeric powder, scented oil, milk, camphor and saffron, all of them put together shall be used to throw it on each other during this fight. This fight shall be held during midday in which the devotees, courtesans and servants could take part on behalf of God and His consorts. Then the deity shall be placed on Garuḍa or chariot and taken round the streets. After its return, it shall be taken with Tīrthabera to the bank of a tank. *Avabhṛtha* is to be done then with Tīrthabera.[5]

Damanikotsava is to be celebrated on the 12th day of bright fortnight in the Caitra months. The Utsavabera is to be decorated with Damanika leaves in the place of ornaments. Water kept in twenty-five pitchers are to be used to give bath to the idol uttering different mantras for the water of each

4. See *ĪS.* 12.11-62.
5. Vide: *Spr. S.* ch. 40. This treatment differs from that given in *ĪS.* 14; which enjoins the use of the horse vehicle before *avabhṛtha.*

pitcher. Then the water kept in nine pitchers mixed up with turmeric powder is to be used for giving bath.[6]

Plavotsava, the festival of float, is to be celebrated in the Śiśira, Vasanta or Grīṣma *ṛtus.* It is to be conducted for nine or seven or five or three days or for one day. *Aṅkurārpaṇa* is to be done before the commencement of the festival. Bath is to be given to the Utsavabera both on the day of commencement and conclusion of the festival. God may be taken round the streets on the first day and in a boat on the last day. A tank of the shape of Svastika or square or circle is to be preferred for this festival. There shall be a pavilion amidst water with steps on all sides and have four gateways one in each direction. The float must be firm and comparable to the milky ocean. It must be decorated with mirrors. The water in the tank shall be purified with the *Puṇyāha* water. Ādiśeṣa's presence shall be invoked in the float. The Utsavabera, with Śrī and Bhū shall be placed on a good seat in the float. The Vaiṣṇavas, who recite the Vedas, shall stand around God and recite the Vedas. Others who serve the lord are to be in another float. Others shall not touch the float, as it is of the nature of Ādiśeṣa.[7] Dancers and musicians shall occupy another float. The float shall circumambulate tank thrice or five or seven times. The deity shall remain there till sunset.[8] The deity shall then brought to the bank and taken to the temple.[9]

The festival of float is also called Kṣīrārṇavamahotsava. There is *aṅkurārpaṇa* on the previous night. Flag may or may not be hoisted. The deity shall be placed in a palanquin and taken around the streets of the locality. This festival is to be done in the evening. *Avabhṛtha* may be arranged on the last day of the festival.[10]

The Ḍolotsava is the festival in which the Utsavabera and his consorts occupy a swing. This festival may be celebrated in the Uttarāyaṇa or Dakṣiṇāyaṇa. It is done in the bright fortnight for nine or seven or five or

6. Vide: *ĪS.* 12.62b-93a. This festival is named as Damanakotsava in *Pād. S.* 4. ch. 14. Damanikā is known an Davana in South Indian languages. This festival is celebrated in the Phālguna month for three days, while it is an one day festival according to *ĪS.* also see *Viśvāmitra S.* ch. 26.
7. Vide: *ĪS.* 12.234a.
8. This indicates that the floating festival is to take place during day time *(ĪS.* 12.239b), but the practice non obtained is to have it at night fall lasting for some hours.
9. This festival is done in the temple at Srirangam for nine days in the Māgha month.
10. Vide: *Spr.* Ch. 41.

three days. After *aṅkurārpaṇa*, this festival may be done in the first or second enclosures of the temple or outside it. A swing made of gold or silver or copper and having four corners shall be suspended in a pavilion specially erected for the purpose. The ropes used for suspending it could have been made of silken or cotton threads. Ādiśeṣa is to be worshipped in the central part of the swing. The divisions of Garuḍa (Garuḍavyūha) shall be worshipped in the pillars of the pavilion. The four Vedas are to be adored in the ropes. The mantras are to be placed (*nyāsa*) in the other parts of the swing and are to be worshipped. The Utsavabera shall be given bath both at the commencement and conclusion of the festival. Eminent Brahmins shall move the swing to and fro in which the Utsavabera is placed with Śri and Bhūdevī. Dances and music shall form part of this festival.

Svāpotsava is celebrated when Viṣṇu goes to sleep. This is to be done on the dvādaśī day of the bright fortnight in the Āṣāḍha month (July 14 to August 14) and lasts till the Kārttika month. Viṣṇu takes up *Yoganidrā*[11] during this period. During the four months of this festival, no *naimittika* festival shall be celebrated. A chamber shall be got ready in the front portion of the temple or elsewhere, with bed. Or, it may be by the side of the Mūlabera. God shall be worshipped on the night of the Ekādaśī day. The power shall be transfused from the Mūlabera to the Śayanabera or *Kūrca*. Śayanabera shall be taken to the chamber and laid down on the bed where Ananta (Ādiśeṣa) is invoked. Worship is to be done to that *bera* every day till the Lord wakes up. On the Dvādaśī day of the bright fortnight in the Bhādrapada months (September 15 to October 15), the Śayanabera shall be made to turn to its side. God shall be awakened on the Dvādaśi day in the Kārttika month. It shall then be given bath and taken to the sanctum sanctorum and placed in its position. The Utsavabera shall be decorated and taken with the consorts to the vehicles like chariot. After a procession around the streets in the locality, the Utsavabera shall be taken to the maṇḍala where a pitcher is placed.

This festival is also called Kaiśika ekādaśi which is celebrated in all the temples in the south. A scholar reads that portion in the Kaiśikapurāṇa early in the morning on the Dvādaśī day, the last day of this festival. He receives special honours from the temple authorities.

11. *Yoganidrā*: feigned sleep of Viṣṇu when he centemplates on the souls and their problems.

Navarātrotsava is celebrated for nine days in the Āśvayuja month (15 Sep. to 15 Oct.). This is also called Vīralakṣmyutsava or Śrīdevyutsava. The day for the celebration is marked by the ninth lunar phase without any tinge of Aṣṭamī in the bright fortnight. For the commencement of the festival, the first lunar phase or Amāvasyā is to be chosen, if the ninth day has the ninth lunar phase. This festival may be done for three or five or seven days. The festival is called Vaiṣṇava if it lasts for nine days, Aindraka if it is for seven days, Śaiva for three days, and Brāhma if it is for one day, and the results for these are worldly prosperity and *mokṣa*, welfare for the state, destruction of famine and destruction of diseases respectively. This festival shall begin with *aṅkurārpaṇa*. Śrīmantra is to be used while it is concluded. Vīralakṣmī shall be worshipped every day at night fall, in the central pitcher placed in the pavilion; Lakṣmī, Kīrti, Jayā and Mayā in the subsidiary pitchers. Secondary deities like Sāvitrī, Kṣamā, Śraddhā, Kānti, Caṇḍī, Balākinī, Vibhiṣikā and others are to be worshipped at the spots fixed for them by the Āgamas. Śrīdevī is to be worshipped in the morning and taken round the streets of the locality, placing her in a palanquin. After return food preparations are to be offered to her. She is to be taken this to her shrine on the last day she shall be worshipped in the night.[12]

The Utsavabera of Viṣṇu is taken on the very day of the ninth lunar phase, on the horse vehicle. He is to have the bow and arrows. He is taken to the bank of a river or tank. The vehicle is worshipped with Garuḍamantra. He is then taken from there, after bath, to a big forest placed on the horse vehicle and placed near a Vahni tree.[13] Some shoots of this tree are collected and placed on the head of God. The priest shall take the arrows and discharge them in the four directions, two upwards and two downwards. The deity shall be brought back through the streets of the locality in the evening when a number of lights would glow around the deity. Then the deity shall be taken to the temple and placed in the sanctum sanctorum.

This festival is called Navarātrotsava, or Mṛgayotsava and Vīralakṣmyutsava. Kings used to perform this festival on the Daśamī day called Vijayadaśamī. It is also held that the Pāṇḍavas placed their weapons near a Śamī tree, when

12. *ĪS.* 13. 92-126, Nowadays, Śrī is not taken out of the temple except in Tiruchanur, near Tirupati.

13. Vahni tree = Agni-tree, that is, Śami-tree which produces fire. Cf. *Spr. S.* 44. 1-23; 254-263a; *Viṣṇutattva S.* 4.29.

they went to live in cognito for one year. They came to the tree on the expiry of the period and took their weapons.

Kṛttikādīpotsava is held on a day when the sun is in the solar month Vṛścika (Nov. 15 to Dec. 15). The constellation on the day shall be Kṛttikā and the lunar phase shall be full-moon.[14] On this day, the temple is to be cleaned and sprinkled with *Pañcagavya.* After the worship is over for the Mūlabera, the Utsavabera with Śrī and Bhūdevi are to be brought to the audience pavilion. Bath shall be given with water kept in twenty-five jars and food preparations be offered. A vessel made of gold or silver or copper or mud shall be placed on a pedestal of grains in front of the Mūlabera. It shall be filled with ghee. A wick, made of pieces of a new cloth or threads of cotton shall be placed in it. Eight small vessels (*śarāva*) are to be placed around that vessel in the eight directions (including intermediate ones). Those, who have had initiation shall carry all these and lit them with the fire in the fire-pit. They go with them around the temple accompanied by the Brahmins reciting the Vedas. They shall be placed before God and worshipped. They shall then be placed at all enclosures and entrances. The Utsavabera with its consorts be taken round the enclosures. Every room and pavilion in the temple shall have the lights lit. Then the deity shall be taken to the gateway where a pillar is erected to the height of the temple (*vimāna*). It shall be made of stone or wood. The figures of lion, Hanūmān, Garuḍa and swan shall be painted in the lower portions of that pillar. The pillars is then set fire to. After the pillar is burnt, the deity shall be taken through the locality. Each house, garden and squares shall have lights lit. After return, God shall be offered food, taken to the Garbhagṛha and placed there. This is also called the festival of lights.[15]

Mārgaśīrṣotsava is to be done on the day when the sun enters Cāpa lagna. The Utsavabera with Śrī and Bhūdevī, Viṣvaksena and the idols of the devotees are to be given bath and well-decorated. Then the *stotras* in praise of Viṣṇu composed in Sanskrit and Tamil are to be sung. Preparation of

14. This constellation and lunar phase of full moon may not exist and there may be problems for fixing the exact day for this festival. This is discussed elaborately in *ĪS.* 13.147-222; *Pād. S.* 4. 15.8-24. *Mārkaṇḍeya. S.* Ch. 25; *Vāsiṣṭha.* S. Ch. 24.

15. The basis for this festival is narrated in *Spr. S.* Ch. 45. King Bali, who was sent to Pātāla by Vāmana, performed a sacrifice there and at his request, Viṣṇu ordered the performance of Dīpotsava.

mudgānna shall be offered to God and distributed to those who sing in praise of God; after offering them holy water.[16]

Adhyayanotsava is celebrated in the lunar month of Mārgaśīrṣa. It lasts for twenty days, with two parts. The first part is for ten days ending with Ekādaśī and the other part of equal duration begins on the same day and lasts for ten days. During this period, the Tamil compositions numbering four thousand verses composed by the ten Ālvārs are sung in the presence of the Utsavabera in a specially arranged pavilion. Two demons who attacked Brahmā were killed by Viṣṇu. They were born again and wore the discus and conch and came to Viṣṇu and lived there. God was pleased with their devotion and opened the door facing north and allowed them to go through that. They did accordingly and got *mokṣa.* This door is called the door for Vaikuṇṭha which is opened only on these days. This festival thus has connections with the opening of the door and hence is called Mokṣotsava.[17] During this period, the Vedas are also recited. The compositions of the Ālvārs are treated to be valid like the Vedas and hence are called Drāviḍa Veda. Hence recitation of these compositions is called *Adhyayana.* The idols of the Ālvārs and Ācāryas are brought to a pavilion where the Utsavabera is placed and Vedas and these compositions are recited before Him. Each Ālvār and Ācārya is honoured individually. *Avabhṛtha* shall be done on the last day. Mahotsava is to be celebrated with flag-hoisting and *avabhṛtha.*

Pañcaparvotsava is the name of a minor festival conducted in almost every month when other festivals are not celebrated. This festival is generally conducted on seven days in a month, the days being, monthly Saṃkramaṇa, Āmāvāsyā, Pūrṇimā, two Ekādaśīs, Sravana constellation and the constellation in which the Mūlabera was consecrated. *Parva* may mean full moon day or a particular phase likely Amāvāsyā, or division of any kind. Full moon and new moon are counted as single *parvan,* two Ekādaśīs as one *parvan,* Śravaṇa as one, another constellation as one and Saṃkramaṇa as one-all making the five *parvans.* Utsavabera with Śrī and Bhūdevī are given bath on each of three days and taken out in procession either inside the temple or round the streets in the locality.

16. The water, with which God is worshipped by offering Him *arghya, pādya* and *ācamanīya* and which is used for giving bath on specific occasions, is treated holy and distributed to the devotees.
17. *Spr. S.* Ch. 46.

Other minor festivals[18] are: (1) Jyeṣṭhasnapana,[19] (2) Gaṅgo-tpattyutsava,[20] (3) Narakacaturdaśī or Dīpāvalī,[21] (4) Gajendramokṣa,[22] (5) Praṇayotsava,[23] (6) Kalhārotsava,[24] (7) Vaiśākhotsava,[25] and (8) Āgrāyaṇa utsava.[26]

Śrīdevī, who has a separate shrine, has festivals on every Friday except when, there are no festivals in the temple. She is given bath and food preparations and is taken, in the evening, around the enclosure in the temple. The marriage of Śri with Viṣṇu is celebrated in the lunar month Phālguna on the full-moon day having the constellation Uttaraphālguna,[27] The above-mentioned festivals do not seem to have been treated in the Āgama texts.

18. Ibid. Ch. 47.
19. Ibid. Ch. 41.
20. Ibid. Ch. 43.
21. Ibid. Ch. 44.
22. Ibid. Ch. 48.
23. Ibid. Ch. 48.
24. Ibid. Ch. 49; *Viśvāmitra.* S. ch. 25.
25. *ĪS.* 12.93b-110a.
26. Ibid. *ĪS.* 12. 143b-160.
27. A festival called Śrīkāmavrata is enjoined on this day. Vide, *Pād. S.* 4.15.73-87 but Śri is praised in this context Ibid. 113.

LIII. *Worship and Festivals of the Vyūha, Vibhava and other Deities*

The *vyūha* deities have an abstract form characterised by Ṣāḍguṇya, but the Āgama describes them as holding the conch, discus and others. This reference has only metaphorical colouring.[1]

There are mantras for worshipping each of these deities in all the four states of waking, dream, deep sleep and transcendent.[2] The Cāturātmya aspect of these is to be borne in mind while worship is done. The mantras used for worshipping them externally is to be considered as temple.[3] They are to be worshipped in the Cakrābjamaṇḍala on the pericarp and the twelve deities Keśava, Nārayaṇa and others in the Āgama texts;[4] as having forms which shoud be taken as imagined.[5] The inscriptions at Ghosundi in Rajasthan and Nanaghat show that Vāsudeva and Saṃkarṣaṇa had temples,

1. Vide: षाड्गुण्यविग्रहं देवं तादृश्या च श्रिया युतम् । *Ahs.* 6.25a.
षाड्गुण्यविग्रहैर्व्यूहैः पुरुषैः पुष्करेक्षणैः ।
आस्थितं जगदुत्पत्तिस्थितिसंहृतिकारिभिः ॥ Ibid. 9.32b-33a.
Cf. *LT.* 29.7; 36.60-63.
यद्यप्यरूपो भगवान् व्यूहात्मा गुणलक्षणः ।
अत्रापि पूर्वमेवोक्तं रूपमस्योपचर्यते ॥ *SS.* 3.8.
2. The mantras for the *Vyūha* deities are:
1. ॐ अप्रतिहतानन्तगतये परमेश्वराय कर्त्रे नमः ।
2. ॐ अमोघसर्वज्ञशक्त्यात्मने भगवते नमो नमः ।
3. ॐ प्राणापानसमानोपादानव्यानप्राणाय परायाप्रमेयाय नमः ।
4. ॐ अच्युतायाविकृतायानन्ताय अध्यक्षाय नमः ।
The Viśākhayūpamantra:
ॐ पराय तेजोरूपाय परानपेक्षाय परानपेक्षिताय नमः ।
For the mentions in the four states, see *SS.* 5.35b-47a; 6.28a-39a; Ibid. ch. 7.
3. Vide: स्वमन्त्रसन्निधिं तत्र कृत्वा तद्विग्रहान्वितम् ।
पूजितं पत्रपुष्पाद्यैस्तत्सिद्धायतनं स्मृतम् ॥ Ibid. 7.14.
4. Ibid. ch. 8.
5. Vide: *LT.* ch. 10; *SS.* ch. 5; *Vis. S.* ch. 11; *Mārkaṇḍeya S.* ch. 8; *Pād. S.* 3. ch. 16.

evidently for their worship in the form of *arcā*. The bhāṇa *Pādatāḍitaka* of Śyāmilaka mentions a temple for Pradyumna.[6]

The ten divine descents of Viṣṇu are to be worshipped in the form of icons either in shrines separately built for them or as part of bigger shrines. The descents of Varāha and Narasiṃha are treated at length in the Āgamas.[7] Varāhamantra is treated in great detail.[8] The temple of Śrī Bhūvarāha at Śrīmuṣṇam, near Chidambaram in Tamil Nadu is dedicated to the descent of Varāha, though the Āgama texts do not refer to this temple which is held to be self-manifested. There is a shrine on the bank of the tank at Tirumalai in Andhra Pradesh, where the deity is called Ādivarāha.

The descents of Narasiṃha get a special treatment in the Āgama texts. The mantra of this deity get elaborate dealing in them.[9] The mantra is to be written in the birch bark.[10] *Maṇḍalas* and *Cakras* are to be prepared for His worship.[11] He is depicted in the form of icon in a *cakra* on one side of it, the other side having the figure of Sudarśana.[12] A fragment of *Nārasiṁhasaṁhitā* deals with *Lakṣakoṭihomavidhi*[13] to propitiate this deity. There are separate shrines in South India, dedicated to this deity, e.g., Ahobilam, Andhra Pradesh, Sholiṅgar, Triplicane and Singaperumal Koil in Tamil Nadu and Mangalagiri in Andhra Pradesh.

The descents of Vāmana, Trivikrama and Paraśurāma have their mantras in some of the early texts[14] and definitely in later texts. There are two temples

6. Vide: एष खलु प्रद्युम्नदेवायतनस्य वैजयन्तमभिलषति । p. 24.
   Śyāmilaka was perhaps a contemporary of Bāṇa (650 A.D.), who refers to him in his *Harṣacarita*.
7. Vide: *Viṣṇu S.* Ch. 14, 15; *Mārkaṇḍeya S.* ch. 8; *Pād. S.* 3. Ch. 17.
8. Vide: *LT.* ch. 45, 55; cf. *Pauṣ. S.* 36.318, 322; *Śeṣa. S.* Ch. 5, 6.
   Viṣṇutantra Ch. 14, 15 and *Viṣ. S.* Ch. 21.
   Ahs. 59. Ch. 44-49, this descent has a form,
   Vide:- *Pauṣ. S.* 36, 319, 324; *JS.* 29. 111-188a; *Pād. S.* 4-27. 1-28; 28.83-103; *SS.* Ch. 12.
   H.D. Smith: Catalog of Smith Āgama Collection: PP. 104-105.
9. *SS.* Ch. 17; *Pād. S.* 4-27. 29-39.
10. *SS.* 17. 165, 348.
11. Ibid. 17. 313, 322, 338, 335; *Viṣṇutantra.* Ch. 17.
12. *Ahs.* Ch. 54-56; This is given in detail, *JS.* 29. 1-8; *Śeṣa S.* Ch. 45.
13. H.D. Smith: Catalog of Smith Āgama Collection. *MS. P.* 447 *Pauṣ. S.* 36. 323.
14. Vide: *Ahs.* 56. 19b-20; *Pauṣ. S.* 36. 311; *Pād. S.* 4.27. 224-242; *SS.* 24. 235b-237a; *ĪS.* 17. 236-237; *Spr. S.* 13. 151-162.

for Trivikrama at Kanci, and Tirukkovalur in Tamil Nadu. There is a *Vāmanasaṁhitā* in fragments, glorifying the descent as Vāmana.[15]

The descents of Viṣṇu as Rāma and Kṛṣṇa are very popular. But the early Pāñcarātra texts do not refer to them.[16] Later texts contain a treatment of this descent[17] in greater details. Descent of Balarāma gets only scanty treatment.[18] There are numerous temples for Rāma, as in Bhadracalam in Andhra Pradesh, Tiruvellur, Madhurantakam and Vaduvir in Tamil Nadu.

The celebration of Kṛṣṇa's descent is described in detail in the *Sātvatasaṁhitā*. The birth of Śrī Kṛṣṇa is known by two names Janmāṣṭamī and Jayantī. Janmāṣṭamī is the name given to that day when the lunar phase Aṣṭamī is not affected by saptamī at the moment of moon's rise even if that day does not have the constellation Rohiṇī. The sun must then be in the Siṁha lagna or Śrāvaṇa month. If the constellation Rohiṇī on that day is not affected by Kṛttikā at the time of sun rise, whether it is or not associated with Aṣṭamī, the eighth day or Jayantī. There are rules which are complicated to fix up the exact date for celebrating Śrī Kṛṣna's birth.

On the day, which is settled for celebrating Śri Kṛṣṇa's birth the idol of Śrī Kṛṣṇa shall be brought to a specially decorated pavilion where a *maṇḍala* is drawn and a pitcher is kept with water. When the moon rises, the idol shall be given bath with waters kept in 25 pitchers. He shall be worshipped in the *maṇḍala* and pitcher. He shall be offered fruits of several kinds and preparations of dishes of eatables of different tastes.[19] The deity shall then be taken to a swing nearby and worshipped after placing it there.

The next day, the idol of Kṛṣṇa is to be worshipped and taken in procession around the locality, mounted on the elephant or horse or palanquin or chariot. The cowherds shall break, in the presence of God, pots containing milk or butter and drink them freely. Then the deity shall be brought back to the temple. This shall be celebrated for 1, 3, 5, 7 or 9 days or for a fortnight or for a month. If the idol of Kṛṣṇa, is not available, the chief deity in the temple shall be worshipped.[20]

15. Smith's Collection p. 105.
16. Mention of Rāma's descent is available in *Ahs*. 37. 64-65; also in *Pauṣ. S*. 36. 328.
17. Vide: *Vaśiṣṭha. S*. Ch. 23; Smith's collection. PP. 147-152.
18. Vide: Smith's collection. PP. 152-153.
19. Vide: *ĪS*. 13. 1-14; *Spr*. 42. 1-11.
20. Vide: *ĪS*. 13. 15-90; cf. *Pād. S*. 4.15. 30b-36b.

Kṛṣṇa is said to have born in the year Śubhakṛt; black fortnight, Siṁha month, constellation Rohiṇī with aṣṭamī associated with *karaṇa* Harṣakaulava.[21] Detailed description of Kṛṣṇa's descent is given in some of the Āgama texts.[22] There are several shrines in South India where Kṛṣṇa's *arcā* form is worshipped under many names. For instance, He is Pārthasārathi in the temple at Triplicane, Madras; Pāṇḍavadūta at Kanci; Rājagopala at Mannārgudi.

Description of Viṣṇu's descent as Kalkin is described in some *saṃhitās*[23] of the Pāñcarātrāgama.

The shrines, that have been mentioned above with reference to the worship of the *arcā* forms of divine descent, are not all of the Pāñcarātra kind. Some of them follow the Vaikhānasa tradition. Host of them, which are independent ones, celebrate Mahotsava in fixed parts of the year, besides the days of the descents. Sub-shrines in many temples, have only the birth-days celebrated. For instance, Nṛsiṃha's worship at Ahobilam follows the Pāñcarātra system, while at Sholingar the Vaikhānasa mode. Kṛṣṇa is worshipped at Mannargudi by the Pāñcarātra mode and at Triplicane by the Vaikhānasa kind.

Worship of the twelve deities beginning from Keśava does not appear to be related to their *arcā* forms anywhere.[24] Some deities of the Prādurbhāva kind have only the mantras which are contained in the Āgama texts. For instance, Kapila is a well-known sage, representing Viṣṇu's emanation. He has only mantras.[25]

Apart from these deities, mention must be made of Hayagrīva who has a human body with the head of the horse and according to a text, the head is that of Varāha.[26] This deity is in charge of learning. His *arcā* form is

21. Harṣakaulava: *harṣa*=happy, *karaṇa*: an astronomical division of the day (half of the *tithi*). *Karaṇas* are eleven: namely Bava, Vālava, Kaulava, Taitila, Gara, Vaṇija, Viṣṭi, Śakuni, Catuṣpada, Kintughna and Nāga. Here Kaulavakaraṇa is meant. For details see M.M. Williams: Sanskrit-English Dictionary P. 254 Col. 1. The year Śubhakṛt with all these astronomical details corresponds to 3178 B.C.; *Spr. S.* Ch. 42.
22. Vide: *Pād. S.* 3.18.1-37; *Viṣ. S.* Ch. 11.
23. Vide: *Mārkaṇḍeya S.* Ch. 8; *Viṣvaksena S.* ch. 11.
24. There are some temples where the arcā form is known by the names Mādhava and Dāmodara as in the city of Madras.
25. Vide: *JS.* 29.61-110; *LT.* 50-67; *Ahs.* 11.54a; *SS.* 12. 24b-26.
26. Vide: *SS.* 12.53; *Pauṣ. S.* 36.321b.
    Hayaśīrṣa. S. Ādi. 22. 17a.

available in a temple on a hillock at Tiruvahīndrapuram, near Cuddalore in Tamil Nādu.

Ananta, who is known as Ādiśeṣa is the couch of Viṣṇu. He is also known as Nāgarāja.[27] He is found in many temples where Viṣṇu is in the reclining position, as in Srirangam.

Garuḍa is the vehicle of Viṣṇu. He has a subshrine in all temples of Viṣṇu. Invariably, it is in front of the main shrine there. His *arcā* form is huge in the temple at Srirangam. There are some separate texts glorifying him, but most of them are lost.[28]

Viṣvaksena[29] is the commander-in-chief of the army of Viṣṇu. Four leaders of groups (*gaṇa*) are mentioned with the names Gajānana, Jayatsena, Harivaktra and Kālaprakṛti. Gajānana has the face of the elephant, four tusks, three eyes and four hands. Jayatsena has the face of the horse. Harivaktra has the face of the lion. Kālaprakṛti has dreadful teeth. All these are to be worshipped uttering their names with praṇava at the beginning and namaḥ at the end. Kālaprakṛti is another name of Viṣvaksena.[30] They are mentioned as Vināyaka, Vighneśapraṇava and Gaṇanātha. He (Viṣvaksena) shall have a separate shrine in the southern part of the village. He is stated to be Viṣṇu himself.[31] Whether Gajānana is identical with Vināyaka is not clear, but Vināyaka's shrine exists in some temples of Viṣṇu.

The Āgamas declare that the flowers, fruits and food, that are offered to Viṣṇu and offered then to Viṣvaksena become forbidden for use by others. Hence these are to be offered to Viṣvaksena after others have partaken them.[32] Hence he is called Śeṣāśana, partaking what remains. He has a separate shrine in all temples of Viṣṇu, but no festival is celebrated in his name except on the day of his birth.

Sudarśana, the discus of Viṣṇu occupies a high place in the Āgamas. He who has a human form represents the *Kriyā* aspect of Śakti. He is in the nave

27. *LT.* 33. 34; *Ahs.* 5. 32, 36a.
28. *LT.* 38.76, 77; Vide: *SKS.* Śiva. 7.13b-14; *Garuḍārcanikā* is stated here as a work, probably intended to worship Garuḍa. Another work called *Pādmodbhava,* probably a saṁhitā states that 360 kinds of leaves are to be used to worship Garuḍa.
29. Ibid. *Pauṣ. S.* 20. 1-57.
30. Ibid. 20. 39-57.
31. *SKS. Śiva* 1.89-93; *Vis. S.* 110b-115.
32. Vide: विष्वक्सेनार्चनं सर्वमगाधेऽम्बुनि निक्षिपेत् । *LT.* 40. 84a; Cf. *Ahs.* 17.48a.

of the wheel which is said to be pervaded by six *adhvans*.[33] All the powers are in that wheel which is called *Kālacakra*. He has four hands in the right and four in the left. They have different weapons. He has also 16 hands and he stands in the *pratyālīḍha* posture.[34]

The *Ahirbudhnyasaṃhitā*, which can be called *Sudarśanasaṁhitā* gives the procedure for making the *Sudarśanayantra* in the shape of a lotus, the nave of which is to have the figure of Yoganarasiṃha.[35] The *yantra* may be written on the birch-bark.[36] The mantra of six syllables is to be used for worshipping him.[37] He has separate shrine in the temples of Viṣṇu. The explanation is given for the name Sudarśana in the *Pauṣkarasaṁhitā*.[38] He is on one side of the *cakra* with Narasiṃha occupying the other side. His shrines at Kāñcī, Srirangam and Tirumolur in the South are famous and are worshipped by devotees for security. Grand festival is conducted for him on his birthday.

Hanūmān, the great devotee of Śrī Rāma, is worshipped by a large number of people in his subshrines to temples and also in separate ones throughout India. Invariably, his shrine is to face the main entrance of the temple at the end of the street leading to that temple. He gets *bali* every day from the temple. More than the subshrine in the temple, the private temples dedicated to him are popular. His birthday is celebrated about the lunar month of Mṛgaśirā (15 Dec. to 15 Jan.); but the worship may not be according to any Āgama.

The Āgama texts contain a brief treatment of the deities installed in the enclosures, gate-keepers, guardians of the-quarters, nine planets, conch, discus, ornaments, foot-stool, bell, umbrella, mirror and others. They are respected, if not worshipped.

33. *LT.* 30. 12-22.
34. Ibid. Ch. 30; 31.48-50a; *pratyālīḍha* is a posture with the left foot being advanced and the right drawn back.
35. *Ahs.* 26. 62-64.
36. Ibid. 75b.
37. Detailed method is given to worship him. *Ahs.* Ch. 26, 37; mantra is *oṃ sahasrāra huṃ phaṭ*.
38. Vide: तेन चक्रं तु विख्यातं नाम्ना दुर्दर्शनं द्विज ।
प्रणतानां च भक्तानां यस्माच्च सुलभं तदा ।
ददाति दर्शनं तेषां स्मृतं तस्मात् सुदर्शनम् ॥ *Pauṣ. S.* 41.42a.

The temple has subshrines for the Ālvārs and Ācāryas, separate shrines for some of them. They are offered *bali* every day and grand festivals are conducted on occasions of their birth day. They have separate temples generally in the places of birth.[39] Among the Ācāryas, Rāmānuja, Vedāntadeśika and Maṇavālamāmuni are the most well-known Ācāryas who have big shrines where the annual festivals culminating in their birth days are conducted for ten days, but the method of worship is not Pāñcarātra in every shrine dedicated to them.

The sandals (*pādukā*) of Śri Rāma were worshipped by Bharata. This idea or concept gave rise to have *Śaṭhāri* in the temples of Viṣṇu. This is placed on the heads of devotees with a cuplike vessel having the sandals on the top.[40] *Śaṭhakopa* was the human Ācārya and his name as *Śaṭhāri* denotes a symbol of *Śaṭhāri*. This *Śaṭhāri* is always kept at the feet of the Utsavabera. In later years, this gave rise to having *pādukās* of each Ācārya even in modern times.

39. Vide: *ĪS.* 8.175b, their names are given (*Viṣṇutantra* 19.1-25).

40. Vide: आगतेभ्यो भक्तेभ्यो दद्याच्छिरसि पादुकाम् । *Spr. S.* 36. 53a.

LIV. *Snapana*

Snapana means giving bath to God. People and rulers become prosperous when this is undertaken. The evil effects of portents are controlled, diseases are overcome and the wishes of people get filled by this.[1] This is also called *abhiṣeka.*[2]

It is done generally on Viṣuva, monthly *saṃkrama,* eclipse, Uttarāyaṇa and Dakṣiṇāyana, dvādaśī, Śravaṇa constellation, Amāvasyā, Pūrṇimā, and other important constellations.

The patron, who is in charge of these celebrations, shall choose four or eight periods, who are skilled in doing *snapana.* A pavilion shall be erected for this purpose with a pedestal there. If the Mūlabera is to be given *snapana,* there is no need for the pedestal. *Aṅkurārpaṇa* is to be done prior to taking up this service. The pavilion is to be purified with water mixed up with cowdung and then with *pañcagavya.*

The Snapanabera, which is given bath daily is to be used even on occasions when *snapana* is done on a great scale; but people wish to witness this and so an idol of greater size is required. Hence Utsavabera is used on these occasions.

There are two kinds of baths namely Para and Apara. The former is of ten kinds, namely, Pradhāna, Para, Parasūkṣma, Parasthūla, Sūkṣmapara, Sukṣmasūkṣma, Sūkṣmasthūla, Sthūla, Sthūlasūkṣma, and Sthūlasthūla.[3] A vessel, that is made of metal, wood or mud is to brought there. Filling it with water, it shall be placed in the north-eastern part of the pavilion. Pitchers are to be brought there and wound with threads, they are to be placed on a small pedestal made of fine rice. They are to be worshipped. Certain ingredients are to be placed in them. These ingredients vary from pitcher to pitcher. The number of pitchers used in these kinds are twelve in the Pradhāna, Para and

1. *Pād. S.* 4.8. 1-2.
2. *Spr. S.* Ch. 27.
3. These are treated in *ĪS.* 15.1-142; *Pāram. S.* 14: 28-142.
   These are illustrated in charts on PP. 1-10 of the Introduction to the *Pāram. S.* The ingredients and stated each of these in the Introduction to *Pāram. S.* PP. 8-9.

Parasūkṣma kinds, nine in the Parasthūla, twenty-five in the Sūkṣmapara, seventeen in Sūkṣmasūkṣma, twenty in Sūkṣmasthūla and forty in Sthūlapara and Sthūlasūkṣma.

The Apara type of *snapana* is of nine kinds, namely, Uttamottama, Uttamamadhyama, Uttamādhama, Madhyamottama, Madhyamamadhyama, Madhyamādhama, Adhamottama, Adhamamadhyama and Adhamādhama.

473 pitchers are to be used in the uttamottama, 409 and 313 in the other two kinds. The three kinds under the need of Madhyama require the use of 227, 218 and 127 pitchers respectively. The three kinds of the Adhama type require 81, 45 and 17 pitchers. The ingredients to be put in these and the deities whose presence is to be invoked are also mentioned.[4] Mantras are given to sanctify the water in the pitchers.[5]

There is a special kind of *snapana* called Sahasrakalaśābhiṣeka in which 1008 pitchers are used. The purpose in having this is to control famine, evil omens and others of dreadful kinds and to acquire prosperity.[6] Here too, the Āgama texts give the names of ingredients and mantras. *Aṅkurārpaṇa* must be performed before beginning this kind of bath. Sixty-four priests would be required to take part in this. *Sādhakas* who are trained in doing this could be taken for service. *Homa* is to be done for the various deities as stated in the text. Then God (Utsavabera) shall be given bath with water kept in all these 1008 pitchers uttering the relevant mantras.[7] The pitchers kept in the eastern quarter are to be taken at first, then south-east and others. Finally, bath is given with the waters kept in 81 pitchers which are placed in the centre.

The Mūlabera could be given this *snapana*. The Utsavabera is to be well-dressed and decorated with ornaments and shall be taken round the streets of the locality. When the Utsavabera is brought back to the temple, every deity at the entrances and enclosures are to be sprinkled with the water used for this *snapana*.

4. See Introduction to *Pāram. S.* PP. 2.348; 10-14.
5. *Pād. S.* 4.8.72-81; *ĪS.* 15.213-234a; gives names and numbers of ingredients which differ from those given in *Pāram. S.* Cf. *Pād. S.* Vol. II. PP. 501-610 for a different number of pitchers to be used.
6. *Pād. S.* 4.8.103-130.
7. Ibid. 4-9.7, 8; *Pāram. S.* PP. 15-22; see *Pād. S.* Vol. II, chart at the end.

The first five kinds of the Para kind of *snapana* every day also and on the festivals of the *naimittika* kind. The other five kinds are to be given when bath is to be given for the *vyūha* deities. The uttamottama kind of snapana is to be given on Uttarāyaṇa, Dakṣiṇāyana days, Viṣuva, and eclipses. This can be given also when the festival commences and concludes.[8]

· Anantakalaśa is a kind of *snapana* which would fulfil all wishes. This is to be done in the afternoon.[9]

8. Vide: *ĪS.* 15.423b-430; *Spr. S.* 27.137a.
9. *Pāram. S.* 14.343 to 346, perhaps *ananta* means numberless pitchers or any number not to be counted is meant.

Pavitrāropaṇa is an expiatory ritual. It is also called Pavitravidhāna and Pavitrotsava. It is a sacrifice which protects him who commits offences, from falling down, particularly the twice-born and completes the work taken up by them.[1] It protects him who does that work through expiatory rite, a work that is enjoined but has become degraded by the omission of mantras and others.[2] *Pavitra* means that which purifies those sins and defects which have become impure, which have occurred in the course of the year by the priests or attendants who work in the temples. This is enjoined for him who could not enjoy life without avarice, who could not undertake *kṛcchra*,[3] owing to his incapacity, whose life has suffered by ailments, and who could not perform Cātūrmāsya, as he has no independence to act.[4]

Pavitrāropaṇa means placing or applying *pavitra*. This is to be done during Cātūrmāsya in Dakṣiṇāyana, in any month from Āṣāḍha to Kārttika. It is of the best kind when it is done in the night of ekādaśī during Cāturmāsya, of the middle kind in the eighth fortnight of the solar months during this period and low in the lunar month.[5]

1. Vide: पाति यस्मात्सदोषं हि पतनात्परिरक्षति ।
   विशेषेण द्विजांस्त्राति पूर्णकर्म करोति च ॥
   साधके च क्रियाहीने तस्मादुक्तो मया महान् ।
   याग एष पवित्राख्य उक्तलक्षणलक्षितः ॥ *JS.* 21-112.
2. Vide: मन्त्रलोपादिना कर्म पतितं विहितं पुनः ।
   प्रायश्चित्तेन तत्कर्मकर्तारं त्रायते पुनः ॥
   तत्पवित्रं फलैर्भूयो रोहत्येव समाहितम् ।
   इति निर्वचनात्तज्ज्ञैः पवित्रारोहणं मतम् ॥ *Pād. S.* 4.14.38-39.
3. *kṛcchra:* penance, austerity, vide: *Yājñavalkya Smṛti* 3.121.
4. Cāturmāsya: obligatory sacrifices which are three namely, Vaiśvadeva, Varuṇapraghāsa and Śākamedha to be done at the beginning of the three seasons. Vide: *T.S.* 1.6.10; *SS.* 14. 4-6a; *JS.* 21. 3b; *Pauṣ.* S. 30. 6-8a.
5. Vide: *SS.* 14.10-13; Cf. *JS.* 21.5b-7; for further details see *Pād. S.* 4.40-43a.

Pavitra is to be made of threads called Vaiṣṇava, cotton, linen, which are firm and smooth. They shall be prepared by maidens, old women and modest women including widows.[6] These threads are to be constructed as of the nature of the five elements. The threads are to be folded thrice and then into fourfolds. It is called an ornament, Bhūṣaṇa.[7] The *pavitras* should be of the dimensions of the nave, spokes and rim of the Cakrābjamaṇḍala. The threads should be four-hundred in number and have twenty-seven knots. They are to be coloured with saffron, sandal-paste with an admixture of red colour; jasmine flowers, and turmeric powders. The *pavitras* are to be placed on the pitchers, dishes, *bera*, crown, Śrivastsa, Kaustubha and Vanamālā. They are to be so arranged and placed on the idol in such a way so that they could reach the shanks, chest, knee and other parts of the idol. They are also to adorn Śrī, fire-pit, the two laddles, vessels of worship, hall, rosary beads, idols of Viṣvaksena, Garuḍa, guardians of the quarters, Durgā, Vināyaka, Rudra, arches, Balipīṭha and others. Besides, the number of *pavitras* and number of knots are specified for each mentioned above.

Specific places are to be assigned in the pavilion where this is to be performed for the reciters of the Vedas, and Ekāyana Veda. The *pavitras* must have had *adhivāsa* on the previous by placing then in vessels made of bell-metal placed on heaps of grains. *Puṇyāha* is to be done and water is to be sprinkled on the vessels containing *pavitras*. Those vessels are to be covered with new clothes and are to be worshipped. Bali is to be offered there to drive away who present the performance of this ritual. The vessels are to be brought to Cakrābjamaṇḍala. Then the *pavitras* are to be placed in the places mentioned above.

The Utsavabera is to be brought to Cakrābjamaṇḍala, adorned with *pavitras* and worshipped every day. This worship can last for a day or three or seven days. Vedic recitation and playing the musical instruments shall go on during this worship.[8] Only the flowers used on previous days and not *pavitras* are to be removed and fresh flowers are to adorn the idols.

6. *Pauṣ. S.* 33.28b-29a.
7. Vide: पतितं च क्रियालोपात् विधिवत् त्रायते यदा ।
   तया पवित्रकं विप्र भूषणं सूत्रजं स्मृतम् ॥ *Pāram.* S. 12. 459b-460a.
   Cf. *SS.* 14-27b.
8. Vide: *JS.* 21.101-102; the duration of this festival may be 1, 3, 7, 14 or 21 days. *Pād. S.* 4.14. 151b-152a.

When this ritual is concluded, Mahāmantras are to be used by the priest for *japa*. Those persons, who are present there by invitation Vaikhānasas,[9] recluses and four Brahmins who are of great credence, practitioners of yoga, well-versed in the Śāstras, Ekāntins, Sāttvatas,[10] those who are ever engaged in doing *japa* and those who know Nārāyaṇāgama[11] are to be suitably honoured. The *pavitras* are to be offered to the people mentioned above.

Some Āgama texts enjoin *avabhṛtha* to mark the conclusion of this ritual.[12] Of all the texts, the *Jayākhyasaṁhitā* contains a detailed account of the mantras to be used for worshipping God after *pavitras* are put on the idol.[13] The mantra is called Mahāmantra.

9. Vaikhānasas: those who are in the order (*āśrama*) of Vānaprasthas. They are not the followers of the Vaikhānasāgama.
10. Sātvatas: followers of the Pāñcarātrāgama.
11. Nārāyaṇāgama: Identity of this could not be made. Evidently, it means an Āgama in which the Supreme Being Nārayāṇa is treated. It can also refer to the Vaikhānasāgama. *JS*. 21. 95a.
12. *ĪS*. *Pāram. S*. 12.552; *Pād. S*. 4.14.150b-156b.
13. *JS*. 21.121b-233a.

LVI. *Prāyaścitta*

To err is human. न कश्चिन्नापराध्यति ।[1] There is none who does not commit offences. This means that human beings are prone to commit sins, errors and mistakes. These are committed knowingly and unknowingly. Temptations are many to compel even the straight-forward become crooked-minded. Directions are there in law books which are intended to guide people behave well and also prescribe punishments for violations of the rules. They are not enforced by any one nor do people take them seriously to avoid dangerous consequences in the future. The law books also have taken note to this and have enjoined expiation as a way of avoiding the evil results that lay ahead.

The Āgamas too, which are concerned with the rituals in temples, lay down certain directions to be followed by the priests and others, who work in the temples and also by others who frequent the temple for worship. The offenders in these cases need not be punished by the courts of law. The punishments, that they have to suffer from, is the insistence upon them to take to the acts of expiation, which are called *prāyaścitta.*

The word *prāyaścitta* means the *tapas* which is to be undertaken by the offender; *prāyaḥ* means *tapas* which is an act that involves suffering, both physical and mental; *citta* means mind, strong will. Hence the word means an expiatory act which must be taken up by the offender and go through it willingly.[2]

1. *Rāmāyaṇa*
2. Vide: प्रायो नाम तप: प्रोक्तं चित्तं निश्चय उच्यते ।
तपो निश्चयसंयुक्तं प्रायश्चित्तमिति स्मृतम् ॥
Cited in the *Nyāyakośa* p. 592 and stated as taken from *Aṅgirasasmṛti*
Cf. नैमित्तिकानां नित्यानां कर्मणां भगवन् हरे ।
आराधनानां वैकल्यं लोपो वा प्रायसंज्ञिकम् ॥
तस्य चित्तं समाधानमिति निर्वचनक्रिया ॥ *Pād. S.* 4-18.1-2a.
The word *prāyaścitta* is formed according to the Vārttika प्रायस्य चित्तिचित्तयो: — on पारस्करप्रभृतीनि च संज्ञायाम् । *Aṣṭādhyāyī* (6.1.157). The commentary *Bālamanoramā* on this *sūtra* (in the *Siddhāntakaumudī*) cites a *smṛti* passage: प्राय: पापं विजानीयात् चित्तं तस्य विशोधनम् । This means that the expiatory act corrects (or purifies the person) the sin committed by him.

Sins or offences may be twofold. One is pollution which destroys the purity of a person or thing. The other kind is offence, that does harm, causes affliction and brings about damages to other living beings and objects.

Mantras are of great importance according to both the Vedic and Āgamic precepts. The very utterance of the mantra, correctly and proper intonation while the water is being touched by the *darbha* or *kūrca* or when any object is to be used makes, then get a sanctity which they cannot otherwise acquire. When a temple and idols are consecrated, it is the utterance of the relevant mantras that infuse sanctity into them. It is also laid down in the Kalpasūtras and Āgamas that this sanctity which the things have acquired would not any longer remain there, if persons who are impure by their nature or by circumstances, approach them or touch them. This is one kind of pollution. There is another kind which is of the nature of omitting the performance of some acts by priests, attendents or visitors. Here too, the things that are sanctified become bereft of sacredness. In such cases, the expiatory rites, that are enjoined by the Āgamas have to be performed. Generally, these rites include *snapana*[3] of any one of the nine kinds, or bath with *pañcagavya*.

When those who are unfit to touch the idol, or who have not taken bath, *snapanu* is to be given with water kept in nine jars. When such persons enter the *garbhagṛha, snapana* is to be done for the idols with *pañcagavya*. The idol is to be given bath of Adhamādhama kind, if the uninitiated or the initiated by other *śāstra* touch the idol; Adhamamadhyama if women, men who did not have investiture with the sacred thread or Vaikhānasas[4] or non vaiṣṇavas touch the idol, and Adhamottama if the idol is touched by a degraded person or sinner or one having one of the sense organs impaired. The Madhyamottama kind of *snapana* is to be given when people of *anuloma*[5] kind enter the *garbhagṛha* and the Madhyama-madhyama kind when the idol is touched by a person of *pratiloma*[6] kind. The Madhyamādhama kind of *snapana* is to be given to the idol, if unchaste person enters the *garbhagṛha*. The Uttamottama kind of *snapana* is to be given, if thieves of unknown caste enter *garbhagṛha*, Uttamamadhyama if *anuloma* person enters the *garbhagṛha*

3. *SKS*. Śiva. 8.101a.
4. Here Vaikhānasas should mean the followers of the Vaikhānasāgama.
5. *anuloma*: person born of a man of a highter caste and a woman of lower caste.
6. *pratiloma*: person born of a man of lower caste and a woman of higher caste.

and Uttamodhama if *anuloma* person touch the idol. These are few instances among many cases, in which are of the nine kinds of *snapana* is to be done.

When those who are not qualified to touch the idol, enter into the *garbhagṛha* and touch it, *saṃprokṣaṇa* is to be done with pitchers containing consecrated water. If those who have touched a corpse elsewhere, enter the temple or if there is a corpse within the temple, the idol is to be bathed with water sanctified in thousand pitchers. If such occurences happen in the kitchen of the temple or in the pavilion intended for worship, then the earthen vessels[7] are to be thrown away and are to be replaced by vessels made of metals. Śāntihoma is to be done followed by *japa* of the mantras (Aṣṭākṣara or Dvādaśākṣara).

There are pollutions arising out of not doing or omitting their work by the priests. For instance, the priest may not do *saṃdhyā*. In that case, they shall do the *japa* of the mantra of Saṃdhyā goddess and do *homa* with seasamum.[8] If worship is done by a priest who has not taken bath, does not wear *ūrdhvapuṇḍra*, is dressed in a single garment, wears wet cloth, laughs or is angry, then *japa* is to be done with the 8 or 12 lettered mantras. If the bell is not rung during worship, then Śāntihoma is to be done.

Śāntihoma is to be done, if *aṅkurārpaṇa* does not yield the intended result.[9] It must be understood that there is no pollution when *mahotsava* goes on.[10] If father or mother or wife or eldest son were to die during the festival, the priest shall go away and attend to the sites for the departed, arranging for his work with some other priest.[11] Śāntihoma is to be done, if the flag that is hoisted is torn, if death occurs in the village, if the chariot is under disrepair while it is dragged and if Vasantotsava, Ḍolotsava and Mṛgayotsava are not done. If the materials for *snapana* that are procured are not of acceptable standard, then *japa* of the mantras is enjoined. The selection of imperfect site for building the temple is to be expiated.

7. Earthern vessels are used for cooking in the kitchens in the temples (vide: *ĪS.* 19.175-263a).
8. Vide: *JS.* 25.4b-12a.
9. Vide: *ĪS.* 19.469-473; *Pād. S.* 4.19. 52-54.
10. Vide: महोत्सवाद्युत्सवेषु प्रतिष्ठाप्रोक्षणादिके ।
कर्मणि स्नपनादौ वा बद्धप्रतिसरो गुरुः ॥
ऋत्विजश्च तथाभूता मध्येऽप्याशौचसंभवे ।
भवन्ति नैवाशुचयस्तत्तत्कर्मावसानकम् ॥ *ĪS.* 19.484-485.
11. *ĪS.* 19.487b-488.

The *Jayākhyasaṃhitā* analyses the offences under several heads and prescribes the expiatory rites for them. *Pañcagavya* must form part of any act of expiation.[12] Expiation for stealing, drinking toddy and others is fasting and doing *japa* of the mantras of Nṛsiṃha, Kapila and Varāha.

As a general rule, if ten days pass away after a crime is committed, seasamum, grains and others shall be given as gift to the Ācārya.[13] If one cannot undertake the act of expiation he has to get initiated again and do it.[14] If famines and other calamities do not allow these acts to be done, then these acts are not lapses.[15] The vegetables alone are to be taken and the six syllabled mantra must be used for *japa* to be done for day and night, if one curses the mother, father, son, maternal uncle, father-in-law, paternal grandfather and paternal uncles.[16] It is to be noted here that while the *Īśvara, Pādma* and *Śrīpraśna saṃhitās* prescribe expiatory rites for the crimes done in temples, the *Jayākhya* and *Sanatkumāra saṃhitās* deal with the prescription of expiation for offences done in a general way and particular ways occuring in daily life. Perhaps, the worship done to the idol is not then known and so these two texts are not concerned with offences that occur in temples.

Really speaking, *prāyaścitta* must mean atonement for the lapses arising from the acts done by the priest and others in the temples. What happens in a temple could not be atoned in the real sense of the word. Hence what can be done is only propitiation (*śānti*) alone could be done; when the idols are broken, or a person, animal or bird dies in the temple. The distinction between expiation and propitiation must have been made in the Āgamas under two different heads, but it is not done. One redeeming feature is that Śāntihoma is prescribed for all undesirable and unexpected occurences.

Propiatory act is intended to suppress the evil effects of the happenings in and around the temple due to natural causes and at times due to carelessness of human beings attending to the acts in the temple. The word *prāyaścitta* may be used here also only when the human beings are responsible for such occurences. Events like these which occur in temples get mixed up in some cases with events occurring without anybody to control

12. *JS.* 25.19b.
13. Ibid. 139-150.
14. *SKS.* Ṛṣi. 8.36.
15. Ibid. 39-40.
16. Ibid. 113-114, 117.

them. Such deeds are only to be expiated, while propitiation is the customary for the former. It is also hard to separate one from the other.

Proptiatory rite is to be done when gale, rain, pestilence or agitation in the country rages. A pit shall be dug and the mud from there shall be thrown away. It shall be filled with pure mud and levelled. *Darbhas* spread over these could be considered as cleaning it. Water mixed with cowdung shall be sprinkled followed by the sprinkling of *puṇyāha* water. Cows are to be allowed to graze there. *Śānti* mantras shall be recited there. A pavilion is to be erected in front of the temple at the outer gateway. *Homa* is to be done by the priest at night-fall in the eight fire-pits which are to be brought here. A special pitcher is to be placed for invoking Śānti, Puṣṭi and Tuṣṭi there and worshipped. Caṇḍa and others are to be worshipped in the eight jars placed one in each of the eight directions. *Homa* is then to be done with seasamum and ghee in the names of the deities of the village, town and others. The priest shall do it again in the morning and do *pūrṇāhuti.* The water in the *Śāntikumbha,* the special pitcher, shall be sprinkled on the Mūlabera and others in the *garbhagṛha.* Food preparations are to be offered to them. *Bali* is to be offered to all other deities.[17]

Occurrence of portents, fall of a meteor, lightning, pestilences, trouble from enemies (for the kings), earthquakes, droughts, excessive rain, rain of stones and others create evil. *Śānti* is to be done to avert such results. Ten priests shall do *homa* in ten fire-pits offering seasamum and others for 10000 times (upto ten millions of times). The twelve syllabled mantra shall be used in the Cakrābjamaṇḍala, Aṣṭākṣara in the eight corners there, Ṣaḍakṣara in the six corners, Praṇava in the conch-like place, Jitantā in the rectangular, Viśvatrātā in the triangular, Nṛsiṃhānuṣṭubh in the 32 syllabled lotus, Śudarśananṛsiṃhamantra in the Cakrakuṇḍa, Varāhamantra in the Ardhacandra, Śudarśanamantra in the circular, mantras of Aśvins all round in the central altar.[18]

A secondary method of doing *Śāntihoma* is to do homa with honey, milk and others in five fire-pits with Aṣṭākṣaramantra for one lakh of times.[19]

17. Cf. *ĪS.* 19.712-843a.
18. Ibid. 263b-285.
19. Ibid. 286-288.

At the conclusion of *homa* in both kinds, *mahotsava* is to be performed. *Saṃprokṣaṇa* is to be done if the idols in temple laugh, move about, shed tears, falls and perspires.[20]

Hiraṇyagarbha and *Tulābhāra* are two acts which are to be performed, if the rules are affected by heinous sins. The former is to be done in one of the six months beginning with Taiṣya (Jan. 15 to Feb. 15), when the star is Śravaṇa, Rohiṇī or Puṣya. The place for doing this is the bank of a river or sea-shore or temple; in the pavilion erected there. Two skulls of thickness of one *aṅgula* shall be made of gold. They are to be joined with each other, allowing a hollow in between them. Four pitchers are to be placed on pedestals made of grains and wrapped with new cloth. Puruṣa, Satya, Acyuta and Ananta are to be invoked in the east, south, west and north respectively. After doing *homa* in the fire, the ruler's hand shall be made by the priest to enter the hollow of the two skulls. After doing *homa* with seasamum and ghee, the priest shall touch the body of the king. The king becomes freed from sins. The priest shall be honoured. The skulls are to be gifted to the Brahmins.[21]

Tulābhāra is another act that is to be done for the well-being of the ruler and his subjects so as to absolve them of their sins. Two firm pillars are to be erected in the centre of a pavilion. The pillars are to be made of *yajña-vṛkṣa,* that it is, fig tree and others. A strong wooden stick is to be placed on the pillars and fastened with two iron chains. The ruler shall take bath, wear good clothes and ascend the hind pan of the balance suspended from that wooden stick. Gold shall be placed in the other pan equal to the weight of the king. The king then becomes freed from his sins. A rich man also can do this to avoid the evil consequences of his sinful deeds.[22]

Apart from these two methods of expiation, there is the method of *Puṣyābhiṣecanam.* This is to be done in the Taiṣya or Āśvayuja month, when the constellation is Śravaṇa or that denoting the birth of the king or rich

20. Ibid. 289b-290.
21. *Pāram. S.* ch. 21; *Pād. S.* 4.20.16b-44a.
22. *Pāram. S.* ch. 20; *Pād. S.* 4.20.44a-62.

man. A site shall be chosen in a holy place. It may be circular and five *daṇḍas*[23] in measurement. A hillock in the shape of a drum (*mṛdaṅga*) of the height of three *hastas* shall be erected in the middle of that site. A prop shall be there at its bottom and another at its top. This (hillock) shall be divided into four parts providing room for six *kulaparvatas,*[24] dvīpas,[25] and cities of Indra, Yama, Varuṇa and Soma. The form of Varāha shall be placed at the top and worshipped. A pit shall be dug to the north of Meru. Two skulls made of gold are to be got, and gold to be placed in the lower of them. The upper skull shall be placed above it. Sixteen pitchers are to be filled with sixteen *prasthas*[26] of rice. Wrapped with threads, they shall be placed on a heap of grains. They are to be in the four quarters and filled with *pañcagavya,* nectar, curds, ghee, honey, yellow sandal-paste (liquid) water mixed up with *akṣata and* saffron mixed in water. Camphor and aguru mixed with water, water with *darbhas,* water in which gems are placed, water containing all flowers, water with fruits, water with grains, water brought from all holy places, and water mixed up with perfumes. The fire-pit shall be to the west of Meru. *Homa* shall be done there with ghee for 108 times. All deities beginning from Varāha, hills, seas and others are to be called in uttering their names. The priest shall then meditate upon *Yajñamūrti.*[27] The king is to be then given ablution with the waters kept in the jars. The holy water shall then be sprinkled upon him.[28]

These three acts of expiation are treated only in the *Pādmasaṃhitā* ch. 20 (Caryā) and *Pārameśvarasaṃhitā* ch. 20, 21.

23. *daṇḍa:* pole = 4 cubits.
24. *kulaparvatas* are eight namely, Māhendra, Malaya, Sahya, Śuktimat, Ṛkṣa, Vindhya and Pāriyātra
25. Seven islands are Jambu, Plakṣa, Śālmali, Kuśa, Krauñca, Śāka and Puṣkara.
26. *prastha:* 32 *palas.*
27. *yajñamūrti:* form of a deity devoted to the sacred rites.
28. *Pād. S.* 4.20.63-104.

An object becomes worn out with the passage of time, however much attention was bestowed in its production. It could have been well-preserved, yet, many factors such as constant use to which it is put, environmental effects, climatic conditions and chiefly the tendeney of the object to get gradual reduction in strength and decline in its innate essence resulting in its ultimate decay contribute to the break-down of every thing. This applies to the houses and mansions and also to the temples, pavilions, ramparts and idols too. What becomes worn out may have to be thrown away or such parts which have fallen into disuse will have to be repaired and renewed.

In the case of idols made of clay, the stakes may become worn out. If they could be joined and thus set right, the idol shall not be thrown away. If joining the parts with the whole is not possible, then they or even the idol is to be thrown into a deep reservoir or sea or in a pit that is dug for the purpose. If the idols are made of good metals like gold, silver or copper, they shall not be given up and somehow they have to be assembled. If this is not possible, then that idol shall be melted and a new idol be made out of it. If the metals out of which they are made are of inferior kind, then that must be discarded in the manner stated above.[1]

If the limbs of the idol get broken, then the liquefied metal of which that is made shall be used to bind the parts together. While doing this, the power that rests in that idol shall be transferred to a pitcher and it shall be worshipped till the idol is set right. If this repair of the idol or sanctum sanctorum is to be done then the idols could be shifted to Bālālaya or to a pitcher in the case of Dhruvabera.

If the idol is stolen away by the thieves, an idol could be placed in the Bāiālaya and *snapana* done to it and Śāntihoma is to be performed. If the idol that is stolen is recovered, it shall be consecrated without *nayanonmīlana.* If an idol that is made of a metal of an inferior kind gets worn out, and an idol of the same kind but made of a superior stuff, then the former is to be given

1. *ĪS.* 19.10-20a.

up. If the Mūlabera that is made of metal, stone or clay or wood becomes worn out, it must not be given up but repair shall be done with some sound materials. The same principle shall be adopted in the case of other idols.[2]

If this decay occurs in a shrine that is self-manifested, there shall be the joining of the worn out parts with the unaffected part. The part or idol shall not be abandoned. If this happens to Sālagrāma, then the affected parts shall be set right with bands of gold. This is the procedure for all idols.[3] If the colour of the idol decays, it shall be attended to by giving fresh colouring. The clay, stakes and ropes shall never be abandoned. In the temples of the *svayaṃvyakta* kind, there is no need to have a Bālālaya. When repair is done, the marks and features of the idol shall not be changed nor any new material be added nor some other mantra be used. Otherwise, the people in the country would suffer. If a little part is affected it shall be set right with an instrument and *samprokṣaṇa* shall be done after this. This applies also to the pedestal.[4]

If the idol is stolen away in temples other than self-manifested, then some other idol could be prepared with the same metal and consecrated. If that idol is recovered, *samprokṣaṇa* could be done and be reinstalled without *nayanonmīlana*. If the Mūlabimba is affected by fire, then the idol is to be given bath with waters kept in 1008 jars.

When the temple and its parts like walls, pavilions, and ramparts become worn out, then the deities in the *vimāna*, if it is affected, are to be invoked in the pedestal of the Mūlabera, then repairs are to be done to those worn out parts, *samprokṣaṇa* is to be done and the deities are to be restored to their original places. If the *vimāna* is broken, then all the deities, who are within the temple are to be transferred to the pedestals of the deity in the Bālālaya. *Pavitrotsava* is then to be done. The temple shall be built again and consecration is then to be done as for a new temple. If the pavilion, rampart and others fall into disuse, this procedure is to be adopted.[5]

The *Pādmasaṃhitā* gives mantras for *samprokṣaṇa* of the temple and Dhruvabera.[6]

2. Ibid. 35b-40.
3. When renovation is to be done for other beras, *Karmārcā* is to be placed in the altar, or lie in the pavilion. *Adhivāsa* is not to be done (*Pād. S.* 4.17.36)
4. Cf. ibid. 50-72.
5. Cf. ibid. 89-228.
6. *Pād. S.* 4.17. 49-50.

LVIII. *Funeral Rites and Śrāddha Ceremony*

The aim and purpose of the Āgamas are to provide humanity with a systematic treatment of the worldly principles of life based on the Vedic tradition and at the same time on a liberalised from of approach to the problems in life. The Pāñcarātra system which is exclusively Vaiṣṇavite in character, would like to strike a note of pro-Vaiṣṇavite for every activity of man in the world. This applies to the religious and secular aspects of life.

Death is much important to the individual and community and it engages man's attention no less than birth, although it causes sorrow and suffering on those whom the departed soul leaves behind. Hence the funeral rites and *śrāddha* ceremonies find treatment in the ancient texts on Pāñcarātra.

The body of the person who has left the world shall be bathed with cow's urine and water mixed up with mud which are consecrated with Astramantra. It shall be dressed in a pair of white clothes and adorned with garlands. It shall be taken to the place of cremation in a mechanical contrivance which is covered with a cloth. The begging bowl, stick, *sruk, sruva,* rosary, garland, sandals, seat, the cloth (*yogapaṭṭa*) used by the soul for doing meditation, vessels and the gourd and also to be taken there. This shows that the person who is dead must have been in the order of recluse. Gold, cloth, books and bell, which are to be given away to the deserving when the ceremony is to be performed shall not be taken then along with the corpse.[1]

Eight pegs of the fig tree, threads, grains, seasamum white and black in colour, fuel and leaves are to be taken to the north-eastern direction. He, who has to cremate the dead body, shall do *homa* there in a fire-pit made there with seasamum and ghee. The soul that has departed shall be joined with Paratattva. The dead body shall be placed on the funeral pyre. All the things there are to be thrown into the fire. The corpse must be made to sit with the help of *yogapaṭṭa* and facing the south. The fire, which glows in the fire-pit, shall be thrown on the pyre. The pitcher, which was consecrated shall be thrown up into the sky. The priest and the pall-bearers shall take

1. *JS.* 24.10b-12a.

bath in a reservoir or tank. Next morning the bones left after the corpse was burnt shall be collected and thrown in deep waters or in the water of a river. The recluses and those who had given up *karman*[2] shall be burnt without mantra and worship.[3]

Rules are given for the funeral rite of those who die untimely. This is done by producing a form made of mud to resemble a human form and do the rites as before.[4]

After giving the procedure for doing the *homa* on the first day and subsequent nine days with the Tāntrika mantras like Astramantra, Varuṇamantra, Hṛnmantra and others, the *Jayākhyasaṃhitā* lays down the procedure to be followed for the rites to be done on the eleventh day. A single person must be approached and requested to attend the rites. He may be Guru, Sādhaka, Putraka or Sannyāsin or a Vaiṣṇava. He shall be adorned and have his feet washed and offered a seat to face the north. He shall be fed. When he takes the food that is served, the priest or agent of the work shall do the *japa* of Nṛsiṃhamantra. This kind of ceremony shall he done every month. The ceremony is to be performed in the thirteenth month. The soul that has departed must be named Aniruddha, his father Pradyumna, paternal grandfather Saṃkarṣaṇa and paternal great grandfather Vāsudeva.[5] All the four persons who are insited to take part in this shall sit facing the north. The forefathers are to be united in front of Hari near the holy fire in which *homa* is done with the aṅgamantras. Then the four persons are to be served with food. The food that remains after having been offered to the paternal grandfather is to be given by him who does this to his wife.[6] Sannyāsin, Putraka and others shall do the ceremonies for their guru.

The person who is to undertake all this must realise that the ceremony

2. *Karmasannyāsī*, as he is called, is an old person who takes to observances. He is eager to delight himself in initiation. Devoted to mantra, he does not become *siddha*.
   Vide: कर्मन्यासी च संन्यासी परिवृद्धो व्रताश्रयी ।
   न निर्वाणपदं नीतो दीक्षायां भोगलालस: ॥
   तीव्रभावं विना यस्तु न सिद्धो मन्त्रसेवनात् ।
   निस्सन्तानोऽपि वै मन्त्री न याति सिद्धिगोचरम् ॥ *Pauṣ. S.* 27.9b-11a.
3. It is strange to note that cremation is enjoined for the recluses in this text, whereas the practise has been only burial for them.
4. Cf. *JS.* 24-76-105a.
5. Ibid. 23.115-116.
6. Ibid. 143b-144; cf. ibid. 59b-61b. where father of paternal grandfather is mentioned instead of paternal grandfather, but this is annual ceremony; note *Pauṣ. S.* 27.407b-410.

called *śrāddha*, which is to be done with implicit faith in it, is the best among all duties.[7]

Any rite, that is to be undertaken in the name of the departed soul, is called *śrāddha*. There are occasions when such acts have to be done. They are dvādaśī in the bright and black fortnights, Amāvāsyā, Pūrṇimā, sight of Rāhu,[8] and eclipse of the sun. The *śrāddha* done then is Kāmya.[9] *Aṣṭakā* and *Anvaṣṭakā* are especially the occasions for doing *śrāddha*.[10]

When *guru*, *pitṛ*, *mātṛ* groups are to be propitiated with the performance of *śrāddha*, Mūlamantra is to be held for guru, Hṛdayamantra for father, Śiromantra for paternal grandfather and Netramantra for the father of paternal grandfather to make them occupy their places. Devīmantra shall be used for the persons belonging to the mother and Astra mantra to those of the father.[11]

It is said in the *Pārameśvarasaṃhitā* that the offerings of food should be partitioned among the departed souls every day after God is worshipped.[12]

The person, who is requested and invited to participate in the *śrāddha* must be an eminent Brahmin, knowing the fivefold classification of daily routine and doing his duties.[13] That person shall be silent while taking food.[14] *Darbhas* are held to be the hairs in the body of the Lord who has the sacrifice as His body. They are themselves the veins in the bodies made up of elements. They are the rays in the body and are powers. Hence *darbhas* are offered as seats for the departed souls.[15]

7. Vide: आचाराणां हि सर्वेषां धर्माणां मुनिसत्तम ।
   श्राद्धं मे रोचते यादृक् तादृक् न परमं तु वै ॥ *JS.* 23.6.
8. Rāhusandarśana: eclipse with Rāhu. This suggests, this eclipse may refer to lunar eclipse, since solar eclipse is also mentioned here.
9. Whether these are *Kāmya* or *Naimittika* is yet to be decided. Since there is an occasion which demands their performance, these are to be treated as *Naimittika* (cf. *Pauṣ. S.* 27.161).
10. The other occasions mentioned in *JS.* 23.9b-13.
11. *JS.* 23.18-23; Vairājamantra for mothers, and Nārāyaṇa's mantras for fathers. Vide:- *Pauṣ.* 27. 219b-220a.
12. *Pāram. S.* 7.256b-258.
13. The six *karmans* are Adhyayana, Adhyāpana, Yajana, Yājana, Dāna and Pratigraha.
14. *Pāram. S.* 7.256b.
15. Vide: विभोर्यज्ञाङ्गदेहस्य लोमानि तु कुशाः स्मृताः ।
   ता एव नाड्यः संभूतास्तस्य भूतशरीरगाः ॥
   रश्मयो भूतदेहे तु चिन्मूर्तेः शक्तयोऽखिलाः ।
   अत एव हि विप्रेन्द्र पितृणां तु कुशासनम् ॥ *Pāram. S.* 7.272-273.

The general principle to be followed while a person who is invited for *śrāddha* is that he should be silent but this may be given up if there is urgency to say something which is to be carried out there. Hence conveying what is to be conveyed through the movements of the limbs, inarticulate expressions used with nasal sounds, and keeping the lips tight would not bring about the intended result.[16]

The *Pārameśvarasaṃhitā* states that this matter is elaborately dealt with in the *Pauṣkarasaṃhitā* but Bhagavān, the narrator chooses to describe it as it is found in the *Sāttvatasaṃhitā*. There are two points worth noting here. One is the direct reference to the *Sāttvatasaṃhitā*. The word *sātvatoktavidhānena* may be taken to suggest that it means the procedure laid down in the Sāttvata system. This is not acceptable since *Pauṣkarasaṃhitā* also is a work belonging to the Sātvata system. Hence it is proper to take the word *sāttvata* in the sense of the *Sāttvatasaṃhitā*. The second point is that the mention of *sāttvatoktavidhāna* means that this topic is treated according to the procedure laid down in the *Sāttvatasaṃhitā*.[17] The printed edition of the *Sāttvatasaṃhitā* does not deal with this topic. The mention of this in the *Pārameśvarasaṃhitā* cannot be questioned. It must therefore be admitted that the portion on this topic which formed part of the *Sāttvatasaṃhitā* is now lost.

There is another matter that is worth consideration. That is, the funeral rites and *śrāddha* ceremonies are treated in the *Jayākhyasaṃhitā*, while the *śrāddha* alone is dealt within *Pauṣkarasaṃhitā*. The topic called *Pitṛsaṃvibhāga* is treated in the *Pārameśvara* and *Īśvara saṃhitās*. It is stated that what is offered to God is to be divided into four parts one each for each of the *vyūha* deities. Brahmins have to be incited and fed, making them represent the father, paternal grandfather and paternal grandfather's father. This is to be done daily. Hence this act cannot be called *śrāddha*. The departed souls like father and others are to be remembered every day and they are also be offered food as on *śrāddha* day. Hence this is called *Pitṛsaṃvibhāga*.

16. Vide: वाग्यता लब्धलक्षास्तु ह्यन्नमूर्तौ जनार्दने ।
येऽश्नन्ति पितरस्तेन तृप्तिमायान्ति शाश्वतीम् ॥
अत: सव्यभिचारं तु मौनं वर्ज्यं क्रियापरै: ।
शुभमव्यभिचारं यत् तत्कार्यं सर्ववस्तुषु ॥
यदङ्गसङ्केतमयैरव्यक्तैर्नासिकाक्षरै: ।
कृतमोष्ठपुटैर्बद्धैर्मौनं तत् सिद्धिहानिकृत् ॥ *Pāram. S.* 7.335-337.
This is repeated in *ĪS.* 6.13b-16a.

17. *Pāram. S.* 7.256b-266.

The Vedic texts and those allied to them contain didactic matter which are intended to serve as guides for humanity. The Purāṇas and others, especially the *Mahābhārata* offer useful counsel in the form of gnomic verses and stories in support of them. The Āgamas also follow suit.

Chapters twenty-seven and twenty-eight of the *Lakṣmītantra* contain a discourse on the daily routine of an adept. Besides emphasising on the obligation to do *saṃdhyā* and others, an adept shall seek to earn money in seven lawful ways, namely through *dāya, lābha, kraya, jaya, prayoga, karmayoga* and *satpratigraha.*[1] Daily routine, worship of God, and service to the preceptor and other spiritually great men get emphasised. The two chapters bear the name *Sadācāraprakāśa.*

The *Sāttvatasaṃhitā* has the title *Samayācāravidhāna* for ch. 21 where useful materials are available on a person's own conduct in a personal way and also in society. Those who are related to one's preceptor must be treated as preceptor himself. The adept shall not sit in the presence of the preceptor. He should worship those who are devoted to adore God. He shall circumambulate the fig tree, banyan tree, cow, and the house of the preceptor. He shall not get up while the preceptor is teaching. He shall not raise doubts in the presence of those who are devoted to other deities. Any object that is attractive, any fruit that is delicious shall not be used without offering it to the precepor, God and fire. Devalaka, even if the adept meets him accidentally, must be avoided and shall not be engaged in conversation.[2] If flowers are purchased for worship and they fade away by the time they are to be offered, they become purified by looking at them. One shall not eat in the temple of God.[3] One shall bring the disciples and the devotees of Viṣṇu together and form a group. Guidance shall be given in matters pertaining to good conduct for those who approach him from different

1. *LT.* 28.25.
2. *SS.* 21.20.
3. Vide:2 किंचिन्नाश्नीयाद्भगवद्गृहे । Ibid. 41a.

regions and who are devoted to Viṣṇu. The supreme mantra[4] shall always be thought of as present in the circle present in the navel, lotus of the heart, at the root of *kanda* (a region below the navels), cavity of the throat, amidst the eyebrows and Brahmarandhra.[5] The preceptor shall make the deserving pupil get devoted to the to fire, preceptor, mantra, *śāstra* (Pāñcarātra) and those who follow it.[6]

If some materials for worship are not available, then worship could be done by mentally producing them.[7] The mental plane is the best for worship and God would occupy the heart of the devotee and receive the worship from His devotee. Worship done at the feet of God gives the worshipper the result which is far greater than that which he gets by his visit to all the holy places and bathing in all holy waters.[8] Tall talk, sporting and words uttered with anger while offering worship to God will not fetch any result.[9]

Many of the passages in chapter 21 of the *Sāttvatasaṃhitā* are reproduced as they are in ch. 22 of the *Īśvarasaṃhitā*. While giving directions to the adept for following certain rules and avoiding others, the *Īśvarasaṃhitā* gives directions for culling certain flowers and avoiding certain others. The pupil shall not take bath, nor sleep nor observe silence in the presence of the teacher.

The preceptor shall instruct his pupils that they should not break or violate conventions. To maintain them, the pupils must have a clean mind. Auspicious would be the fruits for the samayī, sādhaka, ācārya and putraka who are devoid of confusion and who follow the right course.

Chapter 22 of the *Jayākhyasaṃhitā* is called *Vaiṣṇavācāralakṣaṇa*, that is, marks which characterise the conduct of Vaiṣṇavas. However much those who follow the five division of the day who serve only Nārāyaṇa and remain the same both in their activities as in their thoughts, they have to face reduction or loss in their work owing to the passage of time. Hence, the marks or the features for the following kinds of persons namely, recluses,

4. The mantra may be Aṣṭākṣara and Dvādaśākṣara.
5. Brahmarandhra: an aperture in the crown of the head.
6. *SS.* 21.62b.
7. *Pauṣ. S.* 26.25b-26a.
8. Vide: सर्वक्षेत्राभिगमनात् सर्वतीर्थेषु वै स्नानात् ।
   फलं ददाति भगवान् भक्तस्य चरणार्चितम् ॥ *Pauṣ. S.* 31.60.
9. Ibid. 69b-70a.

Ekāntins, Vaikhānasas[10] and others. A *yogin* is not the person who is familiar with the *Yogasūtras* of Patañjali. He must be uttering the expressions *'namo nārāyaṇāya, vāsudeva'* and he is having *bhagavadyoga.* Similarly, those who do *japa,* or penance shall be identified by several features but mainly by their devotion to Viṣṇu or eagerness to be in His temple there are some people who are conversant in Śāstras. All these are to be honoured on occasions of worship.[11]

10. Vide: यः परिग्रहवान् विप्रः पूजयेत्परमेश्वरम् ॥
याचितेन द्विजेन्द्राच्च प्राप्तेनायाचितेन तु ।
धनेन क्षत्रियाद्वैश्यात्कुटुम्बमपि पालयन् ॥
विद्धि वैखानसः सोऽपि जटीच्छत्री सिताम्बरः । *JS.* 22.13b-15a.

11. Ibid. 21.98-100.

Concepts and dogmas of a creed or system of the thought get recorded in writing after a fairly long period during which they develop with accretions. This is evident from the prevalence of oral tradition in the early periods. This applies to the Pāñcarātra Āgama also.

A Śāstric text is called *pāda* which contains one hundred *ślokas* in Anuṣṭubh[1] metre. *Mūla* is the name for that which has twice that number, that is 200 *ślokas*, that is *uddhāra* with a hundred and fifty *ślokas*, *uttara* has 250 *ślokas*. *Bṛhaduttara* having twice that number that is, 500 *ślokas*, and *kalpa* has 1500 *ślokas*. *Skandha* is the name of a work having 3500 to 6000 *ślokas*. Those which have *ślokas* between 6000 and 12000 are called *saṃhitās*. Those which have upto a lakh and a quarter of *ślokas* are called *kalpaskandha*. That text is *tantra* which have more than one lakh, with many thousands and hundreds upto one and a half crores of *ślokas*. *Pārameśvara* is the foremost among the Āgamas and *Sāttvata* is perfect and valid. Pradyumna released the Sāstra and this was sustained by Aniruddha.[2]

The Pāñcarātra texts, which are now available do not strictly conform to this standard, but note the colophon: इति श्रीपाञ्चरात्रसारे लक्ष्मीतन्त्रोद्धारे तन्त्रार्थसंग्रहे एकपञ्चाशोऽध्याय: । Where the names *tantra* and *uddhāra* occur. The *Pauṣkarasaṃhitā* is called *Mahopaniṣad* in the colophons. The *Lakṣmītantra* was originally an extensive work with one hundred crores of *ślokas*.[3] The *Ahirbudhnyasaṃhitā* is also referred to as *Mahopaniṣad* in the colophons. The latter had one and a half crores of *ślokas* uttered by Viṣṇu.

The *Pādmasaṃhitā* states that the number of Pāñcarātrāgama works is one hundred and eight and enumerates their names.[4] Among them,

1. Anuṣṭubh: name of a metre in which a *śloka* containing eight syllables in a *pāda* is composed.
2. *Pauṣ. S.* 39.3-18; 28-30.
3. *LT.* 44.52a.
4. *Pād. S.* I.1.98.114; *Viṣṇutantra mentions* 154 texts, *Viśvāmitra* 108, *Puruṣottama* 106, *Bharadvāja* 103, *Kapiñjala* 100, *Mārkaṇḍeya* 91, and *Hayaśīrṣa* 25.

Draviṇa, Māndara, Vaikhānasa, Parapuruṣa, Yoga, Brahmanāradasaṃhitā, Sārva Varāhamihira and *Kalki* are included there but omitted in the list of the texts given on pp. 10-13 in the Sanskrit Introduction to the Adyar edition of the *Lakṣmītantra*. *Vaikhānasa* is not known to be the name of the Pāñcarātra text. Parapuruṣa may be the same as *Paramapuruṣasaṃhitā*, *Sāttvata* and *Sātvatāhvaya* are mentioned as two different texts but they are one and the same. The Adyar Library edition of the Introduction of the *Lakṣmītantra* enumerates 225 texts but the question is: are there so many texts? Smith's Agama collection mentions 75 texts of which are the *Aniruddha, Ahirbudhnya, Īśvara, Kapiñjala, Kāśyapa, Jayākhya, Jñānāmṛtasāgara, Nāradīya, Nārasiṃha, Parama, Paramāgamacūḍāmaṇi, Parāśara, Pādma, Pārameśvara; Puruṣottama, Pauṣkara, Bṛhadbrahma, Bhāradvāja, Mārkaṇḍeya, Lakṣmītantra, Vāsiṣṭha, Viśva, Viśvāmitra, Viṣṇutattva, Viṣṇutantra, Viṣṇutilaka, Viṣṇu, Viṣvaksena, Vihagendra, Śāṇḍilya, Śeṣa, Śrīpraśna, Sanatkumāra, Sāttvata,* and *Hayaśīrṣasaṃhitā* seem to be almost completely available but the *Paramasaṃhitā* has some incomplete chapters, as also *Pauṣkarasaṃhitā*. The *Pārameśvara* and *Sanatkumārasaṃhitās* have lost portions of their texts. The remaining 39 texts are definitely incomplete or available only in fragments.

The texts are classified as *divya, munibhāṣita* and *mānuṣa*. The *Sāttvata, Pauṣkara* and *Jayākhya* are *divya* as the narrator is God Nārāyaṇa in them; the *Īśvara, Pārameśvara, Bhāradvāja* and others come under the second kind. The works written by the mortals come under the third kind. The texts are divided into three other kinds, namely *Sāttvika, Rājasa* and *Tāmasa*. The *Īśvara, Bhāradvāja, Saumantava, Pārameśvara, Vaihāyasa, Citraśikhaṇḍī,* and others are of the first kind. To the second belong the *Sanatkumāra, Pādmodbhava, Śātatapa, Tejodraviṇa, Māyāvaibhavika* and others. The *Pañcapraśna, Śukapraśna, Tattvasāgara* and others belong to the third kind.

Among these texts, the *Pādma* alone has four *pādas* with the names *Jñāna, Yoga, Kriyā* and *Caryā* dealing with *tattvajñāna* yogic practice, temple building and consecration and festivals and expiatory rites respectively. The *Bṛhadbrahmasaṃhitā* has four *pādas* whose exact nature is not known. The *Śāṇḍilyasaṃhitā* has four divisions, called *kāṇḍa*. The *Sanatkumārasaṃhitā* has five divisions with the names Brahma (with only beginning portion), Śiva, Indra, Ṛṣi and Bṛhaspati, *rātras* the last of which is not extant. The *Jñānāmṛtasāra* contains five divisions called *rātras* naming them as first, second, third, fourth and fifth.

The dates or periods of these could not be fixed with any degree of

certainty. The Ratnatraya comprising the *Sāttvata, Pauṣkara, Jayākhya, Lakṣmītantra, Ahirbudhnyasaṃhitā* and *Paramasaṃhitā* do not deal with the building of the temples or elaborate worship of the idols and so are to be assigned to an earlier period the *Īśvara, Pārameśvara, Pādma, Viṣṇu* and *Sanatkumāra* to a later period.

Utpala cites from the Pāñcarātra texts mentioning them as *śruti* and *upaniṣad.*[5] Yāmuna (C. 950 A.D.) cites passages from the *Parama, Sanatkumāra, Īśvara* and *Pādmodbhava Saṃhitās.* Rāmānuja (C. 1000 A.D.) cites passages from the *Parama, Pauṣkara* and *Śāttvata Saṃhitās.* This indicates that the texts mentioned above were available before 900 A.D.

The Pāñcarātra texts of the earlier period were composed in Kashmir. This conclusion is based on the following evidences:-

1. The birch-back, which grows in Kashmir was used to draw a six petalled lotus with saffron,[6] an eight petalled lotus of Nṛsiṃhamantra on a smooth birch-leaf.[7] Lakṣmīmantra on the birch-bark with *gorocana* and saffron,[8] and the Mahāsudarśanayantra on this leaf with saffron and sandal-paste.[9] The *Jayākhyasaṃhitā, Sāttvatasaṃhitā, Lakṣmītantra* and *Ahirbudhnya-saṃhitā* use this word *bhūrjyapatra.*

2. *Śaktipāta:* divine grace. This word means literally the alighting on the devotee of *Śakti,* power of the deity. The *Lakṣmītantra* and *Ahirbudhnyasaṃhitā* use this word.[10] The latter text notes that this name *Śaktipāta* is stated as

5. Utpalācārya of Kashmir flourished about 900 A.D. He cites passages from *Pāñcarātraśruti* and *Pāñcarātropaniṣad* in his *Spandapradīpikā* (P. 2 and p. 40). He cites some more passages without naming the source in *Spandapradīpikā* (pp. 40, 29, 8). He names some texts as सात्त्वतायां जयायाम् ।
   B. Bhaṭṭācārya, the General Editior of the *Jayākhya saṃhitā* fixes this text about 5th century A.D. on palaeographical evidences. See English Introduction to G.O.S. edition of the *Jayākhyasaṃhitā* pp. 26-35.
6. *JS.* 30.39; eight-petalled lotus in that leaf. Ibid 29.164; Vāgīśa's figure is to be drawn on this leaf with a golden needle; Ibid. 33. 81.
7. *SS.* 17.165.
8. *LT.* 46-38.
9. *Ahs.* 26.75b-76.
10. Vide: सोऽनुग्रह इति प्रोक्तः शक्तिपातापराह्वयः । *LT.* 13.8b.
    अनुग्रहात्मिका शक्तिः सा कृपा वैष्णवी परा ।
    शक्तिपातः स वै विष्णोरागमस्थैर्निगद्यते ॥ Ahs. 140.30.
    शक्तिपातः स वै जीवमुत्तारयति संसृतेः । Ibid. 33a.

Viṣṇu's *Śakti* by those who are learned in the Āgamas. This word is used in the Śaivāgama texts of Kashmir origin (*Mṛgendrāgama: Pañcakṛtyaprakaraṇa śloka* 4).

3. While the waters kept in the pitchers for God's worship are to be got ready, these waters are to be thought of as having been brought from the sea, from Gaṅgā which flows in the east, from Yamunā in the south-east, Sarasvatī in the south, Pravāha in south-west, Siṃhavaktra in the west, Airāvatī in the north-west, Vitastā in the north-east, Narmadā, Dṛṣadvatī, Paroṣṇī, and Sindhu.[11] Paroṣṇī is (now called) Rāvī, and Vitastā (Jhelum). Among these, Sarasvatī and Dṛṣadvati flowed as a single river from Sirsa in east Punjab with the name Sarasvatī. The *Pauṣkarasaṃhitā* must have been compiled in a place with reference to which Gaṅgā flowed to the east, Yamunā in south-east, Sarasvatī in the south, Drāvatī or Airāvatī is Rāvī in the north-west and Vitastā in the north-east. This place must be between the areas in the Himalayas between those where Rāvī moved in the north-west and Vitastā in the north-east. This must be only Kashmir.

It is hardly possible to fix the periods of these Āgama texts. Two periods will have to be admitted namely, an earlier one when temple building and conduct of festivals did not yet come into vogue, though there are references to the use of the words *arcā, pratimā* and *ālaya.* The later period must at least be distanced from the former by three or four centuries. The problem of assigning the texts to definite periods is rendered more difficult by mutual references in some texts.

The *Jayākhyasaṃhitā* contains 4436 *ślokas* in 33 chapters. It can be taken as the earliest among the Pāñcarātra texts. It deals with *tantras,* mantras, *sādhanas* and *puraścaraṇas* which are all Tantric in character. Tantric *abhiṣeka,* the six cruel rites[12] along with the directions for performing them to achieve success in the undertakings, *siddhis* like Aṇimā, Mahimā and others, and Tantrik *siddhis* like Khaḍgasiddhi, Añjanasiddhi, Gulikāsiddhi, Rasāyanasiddhi and Yakṣiṇīsiddhi and the directions for miraculously destroying the enemies are treated here.[13] These are treated in the Buddhist work *Sādhanamālā* of the 3rd Century B.C. The *Jayākhyasaṃhitā* treats Yakṣiṇīsiddhi in chapter 26 and this treatment represents an earlier stage

11. *Pauṣ. S.* 31.106-111.
12. The six cruel acts are Śānti, Vaśya, Stambhana, Vidveṣaṇa, Uccāṭana and Māraṇa.
13. *JS.* Ch. 26-32.

than the *Bhūtaḍāmaratantra* in which the treatment of this matter is more detailed. The *Jayākhyasaṃhitā* must therefore be placed after 2nd century A.D. and sufficiently before the 6th century A.D., the period of *Bhūtaḍāmaratantra.* The treatment of the letters of the alphabet giving a name to each shows, from the evidence of palaeography, that the *Jayākhyasaṃhitā* must be placed about 450 A.D.[14]

The idols are referred for making them out of some materials.[15] Temple construction is also dealt with in brief.[16] The name Vaikhānasa occurs refer to hermits and not to the followers of the Vaikhānasāgama.[17]

It is said that Acyuta arose from Bhagavān, Satya from Acyuta and Puruṣa from Satya. Puruṣa is also called Ananta. Thus these four form into a group which may be treated as *vyūha* but it is not mentioned as such.[18] The Vaikhānasa Āgama admits Viṣṇu, Puruṣa, Satya, Acyuta and Aniruddha. There seems some close likeness between the enumeration in the Jayākhya and the Vaikhānasa Āgama.[19] In this connection, one must find in the *Mahābhārata,* an account of *Ekāntidharma.* This was taught by Brahmā to Phenapas from whom Vikhānas acquired it and thus its development is traced to Vāsudeva who taught it to Nārada.[20] It is quite likely that the Pāñcarātra also inherited this tradition. The names Pāñcarātra and Pāñcarātrika occur[21] in this text. The names Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha also occur here.[22] This group should have been treated as belonging to the Pāñcarātra system at a period.

Brahman is bliss, all-pervading and flawless. It is of the nature of fire, sun and moon.[23] Lakṣmī, Kīrti, Jayā and Māyā are its powers.[24] The mantras are

14. Introduction to *JS.* G.O.S. Ed. pp. 30. 34.
15. *JS.* 20.66b-67.
    Cf. बिम्बेन सह यत्पीठं भिन्नं तच्छोभनं भवेत् । Ibid. 90a.
16. Ibid. 20.
17. Ibid. 20.266b; ibid.22.13b-15a for the features of Vaikhānasa.
18. Ibid. 4.2-7.
19. *VK.* pp. 509-510.
20. *Mbh.* Śānti. 358. 41-52.
21. *JS.* 20. 270a.
    The name Sāttvata in the sense of Pāñcarātrika is used.
    Ibid. *JS.* 20.267.
22. Ibid. 23. 115-116.
23. Ibid.6.223-225.
24. Ibid. 77a.

derived from *Brahman*. Each mantra has gross, subtle and transcendental forms.[25]

Cosmology and achievements got through Tantric practises are traceable only to this text and this suggests a very early date for this work. Elaborate details are available as to how the mantras are to be acquired.[26] Special treatment is given to the mantras of Nṛsiṃha, Varāha and Kapila. The use of birch-bark for drawing the lotuses for worship proves the origin of this Āgama in Kashmir.[27] This text is in the form of a dialogue between Nārada and Śāṇḍilya.

The *Sāttvatasaṃhitā* contains 3486 *ślokas* in 25 chapters. It does not refer to any text like the *Jayākhyasaṃhitā*. However some scholars find this text mentioning, by name, the *Pauṣkara*, *Vārāha* and *Prājāpatya* as the texts. However, these three names could better be taken to mean three creations referred to in 9.133a where these names should be taken to mean creations by Brahmā, Varāha and progenitors like Dakṣa and others. There are two references in this text mentioning the name *Pārameśvara*.[28] It is clear that the names occuring here are those of the *Pārameśvarasaṃhitā*,[29] like *Īśvara* and *Pādma* respectively of the *Sāttvata* and *Jayākhyasaṃhitās*. A solution may be offered to explain this by supposing that the *Pārameśvarasaṃhitā* was compiled before *Sāttvatasaṃhitā* but this is to be rejected since the *Sāttvatasaṃhitā* is mentioned in the *Pauṣkarasaṃhitā*[30] as authoritative text. The mention of the *Pārameśvara* cannot also be an instance of interpolation, as this text is mentioned twice in this *Saṃhitā*. This matter must be left unsolved for the present.

The concept of *Viśākhayūpa* also called *Brahmayūpa*,[31] the emanations of thirty-nine deities,[32] Cāturātmya, Vāsudeva being named as *Ādimūrti*[33] and

25. Ibid. Ch. 6.
26. Ibid. Ch. 26-29.
27. See under 1453.
28. SS. 12-213b; 22.51a.
29. Vide: पारमेश्वरशास्त्राणां सर्वेषां मुनिपुङ्गव ।
सारभूतं विशेषेण पौष्करार्थोपपादकम् ॥ *Pāram. S.* 1.90.
30. Vide: प्रमाणपरिशुद्धं च हितमब्जज सात्त्वतम् । *Pauṣ. S.* 39.18b.
31. *SS.* 4. 7, 20.
32. Ibid. 9.77-84a.
33. Ibid. 5-81.

Agnīṣomīya from made up of letters as held by Vāsudeva[34] are treated for the first time only in this Āgama. The Pāñcarātra system is called *Rahasyāmnāya.*[35] The members of the four castes including women are eligible for initiation and worship of God.[36] God, who is formless, comes down taking in incomparable form to do favour to His devotees.[37] The Lord has two consorts Śrī and Puṣṭī.[38] It is only in the later periods, Puṣṭi was replaced by Bhūdevī. Adhvans, *mudrā* and *maṇḍala* are only illustrated. There is reference[39] to the use of birch bark for drawing the lotuses.

The major part of this text is taken up by the treatment of mantras to be used by the adept in his waking, deep sleep and other stages and Ekāyana mantras.[40] The idols are mentioned for worship on many occasions.[41] The parts of the temple, that are to be built, are shown to have pervasion of adhvan,[42] by fixing their places. This text is narrated by Nārada of what Bhagavān taught Saṃkarṣaṇa.

The date or period of this text must be around 5th century A.D., since mantras alone get detailed treatment and are intended for meditation.

The *Pauṣkarasaṃhitā* is reckoned as one of the three gems (*Ratnatraya*) of the Pāñcarātrāgama texts. It is one of the ancient ones among these, as it is cited by name by Utpala (950 A.D.), along with *Jayākhya* and *Sāttvata.* It has lost parts of the 27th chapter and also has an abrupt ending in the last chapter. It contains 5895 ślokas in 43 chapters. *Maṇḍalas* of many kinds are dealt with in detail in chapter 5 to 19, of which *Navanābha* and *Cakrābja* are held as mostly used in the rituals in the temples. Detailed account is available

34. Ibid.12.89.
35. Ibid. 1.16a.
36. Vide: क्षत्रविट्च्छूद्रजातीयो मद्यमांसेष्वलम्पट: । Ibid. 22.9a.
    नारी ह्यनन्यशरणा यद्येवं हि समाचरेत् ।
    निस्स्वामिका वानुज्ञाता पत्या साप्याप्नुयाच्च तत् ॥ Ibid. 8.136.
37. Vide: शान्तस्संवित्स्वरूपस्तु भक्तानुग्रहकाम्यया ।
    अनौपम्येन वपुषा ह्यमूर्तो मूर्ततां गत: ॥ Ibid. 2.69d.70a.
38. Ibid. 12.207b.
39. Ibid.17. 165b, 348b.
40. Ibid. 24.288a; 25.247-248: see ibid. Ch. 23 for the division of mantra.
41. Ibid. 7.11b; 16.10b; 24.9a; 14.25a; 24.275a; 25.57b, 119b.
42. Ibid. 24.354, 357; note ch. 24 contains details regarding the construction of temples; cf. ibid. ch. 19.

in chapter III on the fixation of the directions for building the temple and on the units of measurement in chapter IV. Viṣvaksena is the leader of Viṣṇu's forces and his subordinates are Gajānana, Jayatsena and Harivaktra. They are called Gaṇarājeśvara in chapter 20 and Viṣvaksena, who is also called Kālavaiśvānara, removes the obstacles.[43] A very elaborate treatment is given in chapter 27 for the performance of the ceremonies in honour of the departed souls. Several temples are mentioned in chapter 36 and 37 with the names of deities in the holy places which are also mentioned. The consecration of the base of the temple is given detailed treatment in chapter 42. Adhvans and division of the mantra get brief treatment. Idol worship is extolled.[44] The texts of the Āgamas are called by several names such as *pāda, mūla, uddhāra, kalpa, saṃhitā, tantra* and others according to their extent.[45] *Pārameśvarāgama* (*saṃhitā*) and *Sāttvata* are mentioned, the former as the foremost among the Āgamas and the latter as authoritative.[46] The mention of the *Sāttvata* can be justified but that regarding mention of *Pārameśvara* raises problems on the relationship of the *Pauṣkara* and *Pārameśvarasaṃhitās.* The matter cannot be solved in the light of a passage in the *Pārameśvara-saṃhitā.*[47]

Regarding the home of this text, it is evident[48] from the text that Kashmir was the place where this was compiled. The rivers Dṛṣadvatī and Sarasvatī are stated to flow in the southern direction. When water from many rivers flowing in many directions are stated to be mentally conceived to have filled the pitchers, the river Sarasvatī is to be admitted to be flowing with waters. This river is now known as Ghaggar. This river disappeared in the sands near Hanumangarh in the Bikaner state. Sarasvatī's bed become dry and the inhabitants of this area abandoned this place before 600 A.D.,[49] but the river Sarasvatī was flowing at the time when the *Pauṣkarasaṃhitā* was compiled. The date or period of this text could be fixed before 500 A.D. The text is in the form of a conversation between Bhagavān and Puṣkara.

43. *Pauṣ.* 20. 53.
44. Vide: प्रातिमं विग्रहं शश्वत्सर्वेषां श्रेयसे तु वै Ibid. 36.414a.
45. Ibid. 39.2-15.
46. Vide: आद्यं सर्वागमानां च पारमेश्वरमागमम् ।
    प्रमाणपरिशुद्धं च हितमब्जज सात्त्वतम् ॥ Ibid. 39.18.
47. *Pāram. S.* I.90.
48. See under 1458.
49. N.N. Godbole: "*Ṛgvedic Sarasvati*". Annals of the Bhandarkar Oriental Research Institute P. 32.

Thus it seems that the *Jayākhya, Sāttvata* and *Pauṣkara saṃhitās* belong to Kashmir and to the period about the 5th century A.D. The *Lakṣmītantra* contains about 3600 *ślokas* in 57 chapters. The text appears to end with chapter 50 but is not complete. From the printed edition (Adyar Research Centre), it appears that seven more chapters form the concluding part, of which the ending portion of chapter 55 and the whole of chapter 56 are lost.

This text is in praise of Śrī, consort of Viṣṇu. Śrī occupies a very prominent place in the school of Vaiṣṇavism in particular in Rāmanuja's school. This is the only work on Śrī and it is surprising that much has not been written on Śrī in the Pāñcarātra and also in the Vaikhānasa Āgama. This has the tinge of the elements of the Śākta system.

The home of this text is in Kashmir. References[50] to the use of birch-bark for writing or drawing the lotus and the term *Śaktipāta* confirms this. Though this text is fairly old, this is not mentioned in the later texts nor allowed for the doctrines which it deals with. That this text belongs to Kashmir was ignored by later scholars till Vedāntadeśika (1350 A.D.) drew references to it in his works.[51] This text mentions twice the name of the *Sāttvatasaṃhitā.*[52] No other work is referred to. The period for this work shall be from 600 A.D. to 800 A.D., on the basis of absence of treatment of temple construction and conduct of festivals.

Philosophy is dealt with in chapters 1-17 and occultism in 18 to 37 chapters. Chapters 37, 41 and 53 deal with Kriyā. Caryā seems to have received much attention.

Śakti, the power that is held as inert, which is here the animated female principle, treated as Viṣṇu's spouse. She is an integral part of Viṣṇu. She is responsible for creation which is of three kinds, pure, impure and an admixture of both. Further creation involves the stages in creation, which are called *kośas.* The impure is based on the emanation of sound from Brahman and is divided into six stages called *adhvans.*[53] No other Pāñcarātra text is found to deal with *kośas* and *adhvans* in clear terms as done in this text.

The Supreme Reality Brahman is ever associated with Śakti and hence is treated as two in one. This called by several names such as Paramātman,

50. *LT.* 2.59; 13.8b; 13.8.
51. Vedāntadeśika: *Nikṣeparakṣā* P. 21-23
52. *LT.* 2.59; 11.28.
53. Ibid. ch. 6 & 22.

Vāsudeva, Nārāyaṇa, Lakṣminārāyaṇa and Śrinivāsa. The *vyūha* and *vibhava* forms are described in detail. The concept of *Ṣāḍguṇya* is admirably explained and its role in the activities of the *vyūha* deities Viśākhayūpa and the thirty emanations (*prādurbhāvas*) a merited treatment. The form of God is non-material made up of six qualities. The idol is mentioned as *arcā*.[54] Among the fire forms, that of indweller (*antaryāmin*) is not mentioned.

Karman, jñāna, yoga and *nyāsa* are the four means of getting final release but these are not integrated. *Karman* is that which pleases God. *Jñāna* is the knowledge of Reality, *yoga* is yogic practise which makes the self freed from all limitations and enables it to get at Brahman. *Nyāsa* is *prapatti*, self-surrender. This is the earliest text[55] to deal with *prapatti*.

Descents of Lakṣmī and her entourage get treated in three chapters.[56]

The structure of the mantra into its constituents *bīja, piṇḍa, saṁjñā* and *pada*. It is in this work done that these get detailed in details in chapters 44.

The process of daily worship to God is dealt with in detail in chapter 39. This is detailed in description and did not receive this kind of description in earlier texts. Similarly, it is this that gives a brief commentary of the *Śrīsūkta* in chapter 50. Derivations for the names of Lakṣmī are also given. The name Śrī is explained as having six meanings.[57] Sage Atri narrates to his wife Anasūyā what Nārada told to some sages of Śrī's teachings to Indra.

The *Ahirbudhnyasaṃhitā* contains 3900 *ślokas* in 60 chapters. This text has the tinge of the *Śākta* element. Its home is Kashmir as it refers to the birch-bark for drawing the *yantras* and to *śaktipāta*.[58] The adept who gets initiated becomes rid off all the sins like the sun which becomes freed from the obstruction caused to its brilliance by snow.[59] This may indicate any mountainous region abounding in snow. The references to the birch-bark and *śaktipāta* justify the place for this text as Kashmir.

54. Ibid. 2.59b-60a.
55. Ibid. ch. 17.
56. Ibid. ch. 3, 8 & 9.
57. Ibid. 50.79a-83.
58. *Ahs.* 26.75a; 14.30b, 33b.
59. Vide: ततस्तेनाभिषेकेण निर्धूताशेषकल्मषः ।
राजते हिमसंरोधान्निर्मुक्त इव भास्करः ॥ Ibid. 39.23.

King Muktāpīḍa (750 A.D.) is mentioned as having succeeded to the throne in Kashmir after his father's demise.[60] Utpala (850 A.D.) cites in his *Spandapradīpikā*, a passage which resembles a passage in the *Ahirbudhnyasaṃhitā*.[61] This text quotes a passage[62] from the *Sāttvatasaṃhitā*. The explanation of the passages in the *Śrīsūkta* is said to have been made elsewhere,[63] that is, in some other work which is evidently the *Lakṣmītantra*. The *mantras* are stated to have been treated in detail in the *Jayākhyasaṃhitā*.[64] From these evidences, the *Ahirbudhnyasaṃhitā* could be taken to have been compiled in Kashmir about 750 A.D.

This text gives an account of twenty-one kinds of *upavedas*, two kinds of yoga, four kinds of *karmasaṃhitā*, eight parts of the Pāśupata system and the ten topics of the Pāñcarātra. The relative worth of these is evaluated. The Pāñcarātra is declared to be the most useful among them.[65] The *Ṣaṣṭitantra* of Kapila, the Sāṁkhya teacher is mentioned only in this work along with its contents.[66]

The concept of *Ṣāḍguṇya* gets a brilliant exposition. Creation is described as pure and impure in chapters 5, 6 and 7. Liberal approach is to be found in the treatment of the various schools of thought treating some as main and others as subordinate. An interesting explanation is contained in this text as to why and how differences take their rise among great thinkers on cosmology. Man's powers of expression are not enough to bring out truth. Secondly, people mistake one word for another in certain contexts and do not know what synonyms are. Thirdly people have limited powers of comprehension which vary from one individual to another. They could not understand certain things Lastly, the aspects of God are infinite and only

60. Vide: मुक्तापीडो महातेजा राजा सुश्रवसः सुतः ।
पितर्युपरते पृथ्वीं बुभुजे सागराम्बराम् ॥ Rājataraṅgiṇī 48.9.
61. Vide: Schrader: *Introduction to Pāñcarātra* P. 18.
62. Vide: मनोबुद्ध्यभिमानेन सह न्यस्य धरातले ।
कूर्मवच्चतुरः पादाच्छिरस्तत्रैव पञ्चमम् ॥ Ibid. 28.78b-79a.
The words *'sāttvādiṣu tantreṣu'* (*Ahs.* 27.31a) suggest that *SS* is referred to here.
63. Vide: हिरण्यवर्णा श्रीसूक्तं कृतो ह्यन्यत्र विस्तरः *Ahs.* 59.40a.
Śrīsūkta is explained in *LT.* ch. 50. This reference in *Ahs.* must be taken to indicate that *Ahs.* is later than *LT.*
64. *Ahs.* 29.64.
65. Ibid. Ch. 12.
66. Ibid. 12.18-31a.

some of them are grasped by one school of philosophers, another by another school, still another by a different school and so on.[67]

Brahman is the ultimate reality associated with *Śakti*. The various names of this reality are explained.[68] It has no limitations of spatial, temporal and objective kinds.[69] The names of *Śakti* are also explained with their derivations.[70] Occultism is admirably used in tracing the mantras to their source. Each letter is under the control of a separate deity. They are traced to a *varṇacakra*, a wheel as it were, accommodating all letters. The method of analysing the letters and forming new mantras is clearly stated.[71] Yogic practise receives a well-merited treatment along with the purification of the veins.[72]

Nyāsa or *prapatti* gets a clear exposition tracing its origin to the Vedas.[73] The treatment here is better than that which is contained in chapter 17 of the *Lakṣmītantra*.

The mantras of Viṣṇu, Jitānta, Narasiṃha, Gāyatrī, Pañcahotṛ and Puruṣasūkta get a vivid exposition in three senses, *sūkṣma*, *sthūla* and *para*.[74]

Worship of a deity in the form of an idol that is made of stone or metal gets a reference in this text. Vāsudeva's temple is mentioned.[75]

Bharadvāja tells sage Durvāsas what Nārada's questions were answered by Ahirbudhnya (Śiva).

The *Paramasaṃhitā* contains 2120 *ślokas* in 31 chapters. Chapters 23, 24 and 25 break off with lacunae. It is quoted by Yāmunācārya (C. 950 A.D.) and Rāmānuja (C. 1100 A.D.). It may thus be placed about 800 A.D. Consecration of idols, cosmology, yogic practises, mantras, *dīkṣā*, personal discipline and such other matters receive treatment here. The mantras of Varāha, Nṛsiṃha, Śrī and Sudarśana are declared to be the best among the mantras.[76]

67. Ibid. 8.11-14a.
68. Ibid. 2.26b-40.
69. Ibid. 2.46-53.
70. Ibid. 3.7-24.
71. Ibid. ch. 16-18.
72. Ibid. ch. 31, 32.
73. Ibid. ch. 37.
74. The name Śrī is derived in six ways (ibid. 51.61b-62).
75. Vide: वासुदेवालययोद्यानमण्डपे मन्दिरेऽथवा । Ibid. 39.6a.
    Cf. ibid. 45.27b.
76. *Param.S.* 16.2.

The methods of worship are *karmayajña* with the use of the mantras, *vākyayajña* with *japa* and *stotras* and manoyajña with mental worship.[77] Nothing is more beneficial than offering worship at the feet of Hari.[78] Mārkaṇḍeya tells Devala what Sanaka learned from Brahmā, the teachings the latter received from Parama, Viṣṇu.

The *Īśvara* and *Parama saṃhitās* contain several passages in common which makes it hardly possible to decide which text is earlier. The treatment of the building of the temples, consecration of the idols and conduct of the festivals get detailed treatment in both. It is more detailed in the *Pārameśvarasaṃhitā* than in the *Īśvarasaṃhitā*. It is to be conjectured and cannot be proved decisively that the *Īśvarasaṃhitā* is earlier to the *Pārameśvarasaṃhitā* in point of time.

The *Pārameśvarasaṃhitā* contains 8200 *ślokas* in 26 chapters. The first chapter is named *Jñānakāṇḍa* and the remaining chapters deal with *kriyā* and *caryā*. Many chapters of the *Jñānakāṇḍa* are lost. If this portion were to be discovered, perhaps this text must be the longest available Pāñcarātra text. It mentions the *Sāttvata, Pauṣkara* and *Jayākhya saṃhitās,* which are called *Ratnatraya.*[79] The mention of this text in the *Sāttvata* and *Pauṣkara saṃhita* was already noted. A definite solution for the question as to how this could have been referred to in the ancient texts is yet to be taken. Evidence is wanting to solve this. *Pauṣkara* is stated to be a *mahāśāstra*[80] in which Vāsudeva described Pratiṣṭhā to Pauṣkara. Śāntikarma is to be done for the well-being of the people and king after duly studying this as stated eleborately by Ahirbudhnya to Nārada. This is a direct reference to the *Ahirbudhnyasaṃhitā.* The date of this text may be placed around 800 A.D.

77. Ibid. 4.25a-27a.

78. Vide: हरिपादार्चनादन्यतन्न किंचित्परमं हितम् ॥ Ibid. 3.3.6.

79. Vide: पौष्कराख्ये महाशास्त्रे प्रोक्ता भगवता स्वयम् ॥
प्रतिष्ठा वासुदेवेन पौष्करस्य महात्मना ।
सुविस्तरेण सर्वत्र प्रकीर्णा बहुधा स्थिता ॥ *Pāram. S.* 15.2b-3.
Cf. Ibid. 10.211a.

80. Vide: अतो हिताय लोकानां राज्ञामपि विशेषतः ॥
पृच्छते नारदायैतदहिर्बुध्न्येन विस्तरात् ।
यथोपदिष्टं विधिवत्तथा तत्र निरीक्ष्य च ॥
प्रयोक्तव्यं तु बहुधा शान्तिकामी यथेच्छया ।
कुर्यादिकमुखं यन्त्रं स्थाप्य संपूजयेत च ॥ *Pāram. S.* 26.42a-44.

The Sāttvata dharma is stated to have been promulgated by Bhagavān in every *yuga* and every *manvantara.* Vivasvān received it from Bhagavān in the seventh *manvantara* called Padmaja. Manu got it from Vivasvān who taught it to Ikṣvāku. Then this was preached by many sages. This is called Ekāntidharma. Sumantu, Jaimini, Bhṛgu, Aupagāyava and Mauñjyāyana were taught this dharma by Bhagavān.[81]

While describing the daily routine, the follower of the Pāñcarātra tradition shall take bath in a river. If water is not available, six kinds of baths of secondary nature are to be taken. They are *māntra, dhyāna, divya, āgneya, vāyavya* and *pārthiva.*[82] Prostration, in the case of a householder, shall be performed with a devoted mind along with the inner sense, bending low the back, head, knee, forehead, chest and hands. A recluse shall fall down on the ground in all directions like a stick.[83] The food preparations, which are offered to God, are to be apportioned to the departed according to the method prescribed in the *Sāttvatasaṃhitā* though this text is dealt with in the *Pauṣkarasaṃhitā.*[84] The annual ceremony for the departed soul gets a brief but useful description.[85] *Yoga* is of three kinds namely, Prākṛta, Pauruṣa and Aiśvara.[86] Worship of Garuḍa and Viṣvaksena is dealt with in elaborate detail.[87] The idols of devotees of God shall be made of metal or stone. Their forms and movements are to be in accordance with the caste and orders (*āśrama*) to which they belong. Their hands could be holded palms or head bent down for paying obeisance, shall have the marks made with the conch and discus. They shall be seated on the seat of a lotus or in standing posture.[88]

Worship shall be offered on twelve occasions in a day or three.[89] Worship of God has eight parts namely *abhigamana, bhoga, madhuparka-nivedana, annanivedana, sampradāna, santarpaṇa, pitṛyāga* and *prāṇāgnihavana.*[90] The

81. This is the group of five sages after whom the system acquired the name Pañcarātra (*Pāram. S.* 1.72b-73a) but Śāṇḍilya, Kauśika and Bharadvāja are considered to have formed as members of this group replacing Sumantu, Jaimini and Bhṛgu.
82. *Pāram. S.* 2.122-136.
83. Ibid. 6.363, 364.
84. Ibid. 7.256-257.
85. Ibid. 7.322-363.
86. Ibid. 7.452b-453a; but what these are for mutual difference among them is not stated.
87. Ibid. 8.1-175.
88. Ibid. 8.194.196.
89. Ibid. 9.1-3; for detailed account see ibid. 14-37.
90. Ibid. 9.180-185.

arrival of the *vimāna* having Viṣṇu alights at Srirangam. The glory of this shrine is described in chapter 10. Some holy places like Puṣkara, peak of Totādri, Kṣmāṅga and Madhubhāṇḍa.[91] The deities who are to be installed in the eight enclosures enumerated in chapter 11, the eighth being the outer one. *Snapana* with its two kinds para and apara is described in detail in chapter 14. *Anantakalaśa,* a special kind of jar, is to be used for giving bath. No other text mentions this except *Īśvarasaṁhitā.*[92] While inviting the gods for participation in the annual festival of the Lord, Tamil language also could be used.[93] Gift of *Tulāpuruṣa* and *Hiraṇyagarbhavidhi* are treated in chapters 20 and 21. The *yantra* of Sudarśananṛsiṃha is dealt with in chapter 23. Varāhanṛsiṃha, Keśava and others are also described. Here the syllables of the mantras are to have their nyāsa in the petals of the lotus drawn for this purpose. Chapter 24 treats the mantras of Sudarśana, Nārāyaṇa, Vāsudeva, Varāha, Nṛsiṃha, Pātālanṛsiṃha, Keśava and others.

The interlocuters are sages Sanaka and Śāṇḍīlya.

The *Īśvarasaṁhitā* contains 8,400 *ślokas* in twenty-five chapters. The *Pauṣkara* and *Pārameśvara saṁhitās* are mentioned in this text.[94] This is quoted in the *Āgamaprāmāṇya* by Yāmunācārya. This text could therefore be assigned to the eighth century A.D. This text inherits the tradition of the *Sāttvatasaṃhitā.* There are passages in this text which are identical with those in the *Sāttvata* and *Pāramesvara Saṁhitā* and few with those in the *Pauṣkarasaṃhitā.* Yāmunācārya does not cite any passage from the *Pārameśvarasaṃhitā,* while he cites the passages from the *Īśvarasaṁhitā.* Perhaps, the *Pārameśvarasaṃhitā* is of a later date than the Īśvarasaṃhitā.

This text has chapter 20 on the greatness of Yādavādri, Melkote in the Karnataka state. The promulgators of the Pāñcarātra tradition are named in a list which is the same as in the *Pauṣkarasaṁhitā.* The Pāñcarātrāgama shall be treated as the Upaniṣads of Brahman.[95] The *vyūha* deities are mentioned as Puruṣa, Satya, Acyuta and Ananta.[96] Cosmological and philosophical

91. Ibid. 10.312.
92. *Anantakalaśa.*
93. Vide: दैवतावाहिनीं गाथां संस्कृतां प्राकृतां तु वा ।
    द्राविडीं वा यथेच्छातस्तदा संश्रावयेद्विभुम् ॥ Ibid. 16.479b-480a.
94. *ĪS.* 1.64b.
95. Ibid. 21.581-588.
96. Vide: अथवा पुरुषस्सत्यो ह्यच्युतोऽनन्त एव च ॥ Ibid.

matters are not treated here. The important mantras and the division mantra into *bīja, piṇḍa, saṁjñā* and *pada* with illustrations are treated with much clarity.

Nārada narrates to some sages what he had learned from Nārāyaṇa.

The *Sanatkumārasaṁhitā* contains 3500 *ślokas* in 36 chapters distributed in four sections namely Brahmarātra, Śivarātra, Indrarātra and Ṛṣirātra. These sections have 8, 9, 9 and 10 chapters respectively. The first section begins with the latter half of chapter 4 and the last section called Bṛhaspatirātra is lost. All these together could make the text have five sections. Sanatkumāra narrates in the sections that are available of what was taught to him by Brahmā, Śiva, Indra and sages. Hence, there is no sequential order in the treatment of topics dealt with in one section and another. References to a particular *rātra* is made in some other *rātra.*[97] Mention is made of *Padmodbhava,*[98] *Mahendrasaṃhitā,*[99] *Śatasāhasrikā.*[100] *Nāradārcanikā,*[101] and *Garuḍārcanikā.*[102] *Citrādhyāya*[103] is a chapter in Indrarātra but it is not traceable in that section. *Padmodbhava Saṃhitā* is cited in this text several times but the text is not extant. A chapter dealing with *samprokṣaṇa* is available.[104] It is quoted by Yāmuna (C. 950 A.D.) in the *Āgamaprāmāṇya.*[105] It is also referred to as *Padmabhava.*[106] A work with the name *Padmodbhava Purāṇa* is mentioned twice.[107] Nothing is known about the other works mentioned above. It is only in this text that the Sāvitrīmantra is replaced by Dvādaśākṣara, Ṣaḍakṣara and Aṣṭākṣara for *japa* when *saṃdhyā* is to be performed thrice a day.[108] This matter is not treated in any earlier Pāñcarātra text. This text shall be admitted to have been compiled about 800 A.D.

97. Brahmarātra is mentioned in Śivarātra 1.67, 151; 3.31, 38, Ṛṣirātra 5.44, etc. Ṛṣirātra in Brahmarātra 6.125; Ṛṣi. 1.14.
98. Śiva. 3.10, 14, 212; 7.13.
99. Indra. 6.37.
100. Ṛṣi. 1.20b.
101. Śiva. 7.12.
102. Śiva. 7.13.
103. Brahma 7.188b.
104. Vide: Smith's *Catalog of Pāñcaratra Mss.* pp. 51-52.
105. G.O.S. Vol. 160. P. 164.
106. Indra. 9.9.
107. Śiva. 7.13; 8.24.
108. Brahma. 5.97b-98a.

There are fragments of this work mainly on *saṁkṣepaprokṣaṇa.* There is another work *Mahāsanatkumāra* by name but this seems to be identical with this text, different only in its name.

This text contains useful informations, perhaps not easily to come across in some others. The first section Brahmarātra starts with notes on initiation's *japa* and classification of the orders (*āśramas*) in the light of initiation of the Vaiṣṇava character. Idols and their kinds, liṅgas, kinds of temples, mantras, and gifts to deserving persons are treated in this section. Ultimate reality is *niṣkala, sakalaniṣkala* and *sakala* and are named Sadāviṣṇu, Mahāviṣṇu and Viṣṇu respectively.

The second section called Śivarātra deals with the nature of mantras, their classifications, preparation of *caru,* selection of flowers for worship, *snapana,* conducting festivals and drawing the *maṇḍalas.* The deity called Ambikā is to be worshipped on the ninth lunar phase with flesh and blood.[109] Woman also can get initiated for drawing *maṇḍalas.*[110]

The third *rātra* is called Indrarātra. Maintenance and preservation of idols from decay, analysis of *mantras,* performance of sacrifices and characteristic traits of Ācārya are dealt with in this section. Saṃkarṣaṇa, the *vyūha* deity, because the son of Jamadagni and had the name Paraśurāma.[111] Saṃkarṣaṇa is called Śaṃkara, the destroyer.[112]

In the last section, which is called Ṛṣirātra, the fivefold routine of the day, *mudrās,* yogic practise, penance, Puṣpayāga, offering of bali, expiatory rites and weapons are described. Vaikhānasas are described as doing penance by standing on one leg.[113] The mantras are threefold namely *vaidika, tāntrika* and *vaidikatāntrika.* Those who get initiated could do effective service to God through *tāntrika* mantras.[114]

109. Śiva. 1.229.
110. Ibid. 10.43, 48.
111. Indra 3.67, 68.
112. Ibid. 4.6.
113. There is no indication made here to identify *Jñas* as the followers of the Vaikhānasa Āgama.
114. Ṛṣi. 5.37, 39b.

Two words of Tamil[115] origin are used in this text suggesting that this text or a portion where these words occur were written in Tamil Nadu. This text is veritably a mine of information.

The colophon of the text calls this as *Mahāsaṃhitā.*

The *Pādmasaṃhitā* is the longest available text in the Pāñcarātra containing 9255 *ślokas* in 82 chapters distributed in four sections called *pādas. Jñāna, yoga, kriyā* and *caryā* are the four *pādas* having 12, 5, 32 and 33 chapters respectively. The earliest writer to quote is Vedāntadeśika (1268-1369 A.D.). The period of its compilation could be placed a century or two before 1200 A.D. It is not known whether it was popular in the period of Rāmānuja (11th century A.D.). It is held that this text inherits the tradition of the *Jayākhyasaṃhitā.* However, Alaśiṅgabhaṭṭa, the commentator on the *Īśvarasaṁhitā,* observes that the *Lakṣmītantra* inherits the tradition of the *Jayākhya,* but as this text does not treat temples and idol worship, the *Pādmasaṃhitā* is treated as the inheritor of the *Jayākhya* tradition.[116]

Bhagavān promulgated the Pāñcarātra system. He is called as *Ādideva.*[117] At the end of the first chapter of the *Jñānapāda,* there is the enumeration of the Pāñcarātra works which are 108 in number. The created world is described in all its varieties. The purpose of Bhagavān holding the emblems is thus stated:

स्थित्यै चक्रं सरसिजं दधानं सृष्टये पुनः ।
मुक्तये पाञ्चजन्यं च गदां संहृतये तथा ॥ *Pād. S.* 1.2-14.

The *Yogapāda* is modelled upon the contents of the *Yogasūtras* of Patañjali with modifications suited to the Pāñcarātra tradition. The sites for building the temples are of four kinds,[118] locality of eight kinds[119] and temples of forty-nine kinds[120]; these are enumerated and described. Chapters 25 to 28 describe the installation of idols, the Supreme Being is

115. The words are *karaṇḍikā* meaning a ladle occurs in Brahmarātra 7.155 and *ālavaṭṭa* meaning fan in *Ṛṣirātra* 10.7.
116. S.V.W.O. Library, Tirupati. MS. No. 3851 pp. 53-54.
117. *Pād. S.* 1.1.18.
118. They are Supadmā, Bhadrakā, Pūrṇā, and Dhūmrā (ibid. 3.1.22a).
119. They are Daṇḍaka, Svastika, Prastara, Prakīrṇaka Nandyāvarta, Patāka, Padma and Śrīpratiṣṭhita.
120. Vide: *Pād. S.* 3, ch. 8.

Ādimūrti.[121] *Dīkṣā,* conduct of daily festival also as *mahotsava*[122] and others get a detailed treatment. A mantra[123] is thus defined:-

मननं सर्वसत्त्वानां त्राणं संसारसागरात् ।
मननत्राणयोर्योगान्मन्त्र इत्युच्यते बुधैः ॥ *Pād. S.* 4.23.96b-74a

Sudarśana mantra is taken up for description. *Pādma, Sanatkumāra, Parama, Pādmodbhava, Māhendra Saṃhitās* and *Kāṇvatantra* are held to be the best texts.[124]

This text exhausts what all is necessary for the theory and practise of the Pāñcarātra system that it has become the most popular text to be adopted in many temples in South India.

The colophon names this as *Mahopaniṣad* of Śri Pāñcarātra. Saṃvarta narrates what Padma learned from Bhagavān. Padma was a king of serpents. He was by the side of Kapila who taught him the system of Pāñcarātra. This text contains this matter and is called *Pādmasaṃhitā,* as it was conveyed to Padma.

The *Viṣṇusaṃhitā* contains 2600 *ślokas* in 30 chapters. It contains a brief and lucid account of the doctrines especially on the *kriyā* and *caryā* aspects of the Pāñcarātra. *Dīkṣā* is defined as that which fulfils all aspirations of the adept and thus all bonds of the worldly kind are destroyed.[125] Five systems (*tantras*) owe their origin to Vāsudeva. They are Vaikhānasa, Sāttvata, Śikhin, Aikāntika and Mūlaka.[126] This text offers a kind of solution for partaking what has been offered to God, since the remnants used are called *nirmālya.* This text states that what is offered to other deities is to be rejected but not that is offered to Viṣṇu.[127]

Tantra is defined as that which make all things stay on for a long time, and protects people from insecurity.[128] *Tantras* are five namely Śaiva, Vaiṣṇava Brāhma, Saura and Kaumāra. The features of the disciples like Putraka and others are given as below. Sannyāsin is he who draws the *maṇḍala* according

121. Ibid. 3.2.29-30.
122. Vide: Ibid. 4, ch. 5.
123. Cf. ibid. 33.97b-98a.
124. See Schrader: *Introduction to Pāñcaratra* P. 20.
125. *VS.* 10.2.
126. Ibid. 2.10-36.
127. Ibid. 29.12; note ibid. 29.13a.
Cf. *Nāradīyasaṃhitā* 24.80b-81.
128. Vide: सर्वार्था येन तन्यन्ते त्रायन्ते च भयाज्जनाः ।
इति तन्त्रस्य तन्त्रत्वं तन्त्रज्ञाः परिचक्षते ॥ *VS.* 12.10a-11b.

to the rule, worshipped with the secondary deities and to whom all this is shown by the preceptor. *Putraka* is the one for whom the Guru worships the form of God in the *maṇḍala* and show it as it is. He is *sādhaka* whom the Guru offers worship in the fire placed in the *maṇḍala* and whom the Guru initiates. He gets the mantras from the preceptor. That pupil, who is initiated by his Guru, shall worship in the *maṇḍala* and *homa* is Desika knowing the *Tantra.* He who is initiated, whose conduct conforms to the practice of conventions, who knows the *tantra* fully, has *abhiṣeka* and who practices meditation and offers worships to God.[129] God is Viṣṇu, Mahāviṣṇu and Sadāviṣṇu and also Ātmā, Antarātma and Paramātmā.[130] As this text is not noticed in any other work, it shall be a production of later age.

The work is in the form of narration by Sumati who conveys to Aupagāyana of the secrets of salvation as he learnt from Viṣṇu.

The *Puruṣottamasaṃhitā* contains 1800 *ślokas* in 33 chapters. Concentrating on the *kriyā* and *caryā* aspects of the Āgama, Chapter 28 is devoted to describe the features of Sālagrama in 112 *ślokas.* Vaṣiṣṭha narrates what he had learned from Brahmā.

The *Nāradīyasaṃhītā*[131] has about 3500 *ślokas* in 30 chapters. The identity of this work cannot be established, since there are works with the names *Nāradasaṃhitā* and fragments with this name. It is a text of the later period. Vāsudeva had sprung from Viṣṇu. He is Paramahaṃsa, Saṃkarṣaṇa Vyoman, Pradyumna Nāda and Aniruddha Haṃsa. Vāsudeva is also Puruṣa, Saṃkarṣaṇa Satya, Pradyumna Acyuta and Aniruddha is Nārāyaṇa. This seems to be an attempt to reconcile the *vyūha* deities of the Pāñcarātra with those of Vaikhānasa. What Nārada taught to Gautama is narrated by Bhṛgu to Atri.

The *Mārkaṇḍeyasaṃhitā* has 2200 *ślokas* in 32 chapters. It discusses the *kriyā* and *caryā* aspects of the Āgama. This is a text dealing with the general topics which come under *kriyā* and *caryā.* Mārkaṇḍeya is told by Pṛthu of what was formerly revealed by Nārāyaṇa to Brahmā. The *Viṣṇutilaka* and *Viśvāmitra Saṃhitās* are of similar nature to the *Mārkaṇḍeyasaṃhitā.*

The *Śrīpraśnasaṃhitā*[132] contains about 1500 *ślokas* in 54 chapters. There are passages which seem to have been taken from the *Sāttvata* and *Īśvara Saṃhitās.* Apart from the *kriyā* and *caryā* topics that are dealt with in any

129. Ibid. 2.41-45.
130. Ibid. 3.43.
131. *Naradīyasaṃhitā* 1.33-44.
132. Spr. S. 47.40a, 44, 46a.

Āgama of the middle period, this stresses on yoga, *pañcakālaprakriyā* and *prapatti*. Saṃkarṣaṇa descended as Narasiṃha and Pradyumna as Rāma. The festivals that are conducted in Kumbhakonam and other places in Tamil Nadu are described. Words of Tamil origin are used in this text.[133]

Sage Ekata tells what he learned from Śrī.

The Pāñcarātra literature is enriched by the contributions by non-Pāñcarātrikas and Vaiṣṇava Ācāryas who have admitted partially the authority of this Āgama. The earliest author who admitted the Pāñcarātra as valid was the logician Jayantabhaṭṭa who lived in the later half of the 9th century A.D. His *Nyāyamañjarī* and the commentary on it by Cakradhara of the 10th century discuss the validity of the Pāñcarātrāgama. The allegorical play *Āgamāḍambara* of Jayantabhaṭṭa vindicates Pāñcarātra's validity. This is fully discussed in the chapter on the validity of the Pāñcarātra. The next writer is Yāmunācārya (916-1041 A.D.), who establishes Pāñcarātra's validity in his work. In his work *Āgamaprāmāṇya*, Yāmunācārya takes note of the objections made by the Nyāya, and the Prābhākara schools against Pāñcarātra's validity and refutes them. Rāmānuja (1017-1137 A.D.) cites passages from the *Parama, Pauṣkara* and *Sāttvata saṃhitās*, while defending his interpretation of the Utpatyasambhava Adhikaraṇa. The procedure for the worship of God, which he lays down in his work Nitya, bears the influence of the *Lakṣmītantra* and *Ahirbudhnyasaṃhitā*. The *śloka*, which he cites for the definition of *praṇāma* in his *nitya*, is found in the *Ahirbudhnyasaṃhitā* (28.78b-79a). Śrīvatsāṅkamiśra and his son Parāśarabhaṭṭa have used the concepts of the Pāñcarātra particularly on Śri and *vyūha* in their works. In his commentary *Bhagavadguṇadarpaṇa* on the *Viṣṇusahasranāma*, Parāśarabhaṭṭa classifies *vibhava* under four heads, (1) The Lord assumes a form directly e.g., Matsya, Kūrma and others, (2) The Lord inspires certain persons such as Paraśurāma, Kṛṣṇadvaipāyana and others, (3) He inspires some persons through His penetrating power e.g., Purañjaya and (4) He descends in individual forms e.g., *arcā*. His manifestation is twofold namely *Prādurbhāva* but and *prādurbhāvantara*. The latter does not mean another *prādurbhāva* distinct from *prādurbhāva*. Lord displays His personal activities as in the case of the divine descents. A fraction of the Lord's activity displays itself in *prādurbhāvāntara*.

133. *Karaṇḍika* (15.2), *maddala* (15.67), *uddharaṇī* (15.258), *alakṣyaṇa* (44.5) and *maryādā* (46.79).

Kūrmanārāyaṇa who came after Parāśarabhaṭṭa wrote the *Sudarśanaśataka* in honour of Sudarśana. The Lord is said to be carefree having entrusted the world's security to Sudarśana.[134]

Vātsya Varadācārya (C. 1250 A.D.) wrote the work *Prapannapārijāta* on the doctrine of *prapatti* and cites, in support of his interpretation of this doctrine, from the *Sanatkumāra* and *Viṣvaksenasaṃhitās.*

Vedāntadeśika (1268-1369 A.D.) wrote the *Pāñcarātrarakṣā* offering a spirited defence in favour of the Pāñcarātra system. This text has three sections. The four *siddhāntas* of the Pāñcarātra system are stated and their nature is discussed in the first section. The second section is devoted to establish the fivefold routine and the last deals with the need for offering worship by offering his own interpretation of the nitya of Rāmānuja. The author quotes profusely from the Pāñcarātra texts like *Sāttvata, Pārameśvara* and others. Likewise, he cites numerous passages from the Pāñcarātra Āgama texts in this *Saccaritrarakṣā;* particularly in the *Sudarśanapāñcajanya-dhāraṇavidhi.*

The *Tattvamārtāṇḍa* of Bukkapatnam Śrīnivāsācārya which is a commentary on the *Brahmasūtras* in the light of Rāmānuja's *Śrībhāṣya,* writes that the *sūtra 'vijñānādibhāve'* cannot be read suggesting *vāsudevādibhāve* in the place of *vijñānādibhāve,* since the word *vijñāna* refers to *jñāna* which is the first quality among the six qualities. The word *ādi* in this compound must mean Brahman as the material cause.

The *Kriyākairavacandrikā,* of Varāhaguru of uncertain date but definitely later than 14th Century A.D., is a useful work to serve as a guide for the priests in the temples. It is based on the *Pādmasaṃhitā.* Many important topics concerning temple building and worship of the icons are dealt with in the 37 chapters in this work. The commentary called *Rāka,* written by Prof. S.B. Raghunathācārya of Tirupati is very helpful for understanding the text. The *Pañcakālakriyādīpa* of Śrīnivāsācārya and *Pañcakālaprakāśikā* of Tirumalai Srinivāsācārya discuss the concept of the fivefold division of daily routine. The doctrine of self-surrender (*prapatti*) gets a well-merited exposition in the *Nikṣeparakṣā* of Vedāntadeśika (1268-1369 A.D.), which has a lucid commentary *Nikṣepacintāmaṇi* by Gopāladeśika (C 1750 A.D.). The sacra-

134. *Sudarśanaśataka* 100.

ment of Pañcasaṃskāra has received treatment in the *Sudarśanasuradruma* of Anantācārya (1850 A.D.); and Śrīraṅgācārya's *Bhagavaddharmadarpaṇa* and *Vajrakuṭhāra.*

Sāttvatāmṛta is an independent work on the Pāñcarātra system by Yogānandabhaṭṭa of Melkote in the Karnataka state. It gives the essence of this Āgama, basing it on the *Sāttvatasaṃhitā.* The author lived in the 19th century. This was commented by his son Aḷaśiṅgabhaṭṭa in his *Sāttvatāmṛtasāra.*

Vedāntarāmānuja of the 19th century A.D. wrote the work *Pāñcaratrasāra* on the four *siddhāntas* of the Pāñcarātrāgama. The practices as governed by the *Kalpasūtras* of the Vedic kind and those that are ordained in the Āgama are discussed with a high degree of thoroughness. This work is highly valuable to get at an estimate of practicability of the Āgama practices. This work is not yet published in an authentic Devanāgarī edition.

Vātsya Vedāntācārya of the 19th century was a strict adherent of the Pāñcarātra principles. In his work *Satkriyākalpamañjarī,* he discusses the daily routine of the Vaiṣṇavas in strict conformity to the Pañcarātra ideals. His *Śrāddhaprayoga* is a useful handbook for the performance of the annual ceremonies for the departed souls.

The *Pāñcarātrapāramyam* of Pandit T. Uttamur Vīrarāghavācārya of the present century covers the entire field of the Pāñcarātra ideals and this rapproachment with those of the Viśiṣṭādvaita.

The *Sāttvatasaṃhitā* has a commentary by Aḷaśiṅgabhaṭṭa of Melkote in the Karnataka state. He lived in the last century. The *Lakṣmītantra* has a commentary by Pandit V. Krishnamacharya of the present century. *Pārameśvarasaṃhitāvivṛtiḥ* is commentary on the *Pārameśvarasaṃhitā* by Nṛsiṃhayajvā.

The *Īśvarasaṃhitā* is now published with English translation and notes by Dr. V. Varadāchārya. The Introduction (in Sanskrit) to the *Laksmītantra* by Pandit V. Krishnamacharya is rendened into English by his son Dr. V. Varadacharya. A critical estimate and English translation of the *Lakṣmītantra* is from the authorship of Mrs. Sanjukta Gupta. The *Pauṣkarasaṃhitā* is partially rendered into English by Prof. Apte. The *Paramasaṃhitā* has English translation by Prof. S. Krishnaswamy Iyangar.

To this list of Pāñcarātra literature is to be added the *Kāśyapasaṃhitā.* It is a canonical work mentioned in the list of the Pāñcarātra texts by *Kapiñjalasaṃhitā, Pādmasaṃhitā, Bhāradvājasaṃhitā* and *Mārkaṇḍeyasaṃhitā.* What Śiva taught Dharā is recounted by Kāśyapa to Gautama.

It contains 900 *ślokas* in thirteen chapters. The first chapter has some prose passages also. It contains Garuḍapañcākṣarīkalpa, the first chapter treating the five syllabled Garuḍamantra to be repeated for curing a person bitten by snake. Other kinds of poisonous bites are enumerated in chapter 12 as twenty in number with treatment. Davīkara, Maṇḍalī, Rajalī and other kinds of snakes are stated along with the antidotes in the form of the use of the mantras to control the effects of their poisonous bites. *Yantras* are described to be prepared for this purpose. Sixteen kinds of rodents are enumerated and the treatment of their bites is described.

The character of this text is clear from what has been stated above. There is nothing in its contents that could justify its inclusion among the Pāñcarātra works. The colophon too does not state its relatedness to the Pāñcarātra system. Perhaps, Garuḍapañcākṣarīmantra, which is not found treated in the Pāñcarātra texts to serve as antidote for the removal of poisonous effects is sought here to serve that purpose and this cannot therefore be withheld for including it as a Pāñcarātra text. A singular instance of this kind can be found in the *Bṛhadbrahmasaṃhitā* 2.3.36-57. The present text is fully occupied with snake-bites.

The *Īśvarasaṃhitā* follows the tradition of the *Sātvatasaṃhitā*. The rules and regulations concerning worship as laid down in this Āgama govern the rituals in the temple at Melkote in the Karnataka state. This text contains 25 chapters called *adhyāya*. This name of the chapters is different from the name *paṭala* for the chapters of this text on the evidence of a reference in Vedāntadeśika's work.[1] However, *Samārādhanādhyāya* is the name by which Vedāntadeśika refers twice to this text.[2] It appears that *paṭala* is the name of the division, while *adhyāya* refers to the topic dealt with in particular chapters.

Ch. I: The text begins with a prayer to Viṣṇu. Sages, who were devout worshippers of Viṣṇu were assembled in the hermitage of Nārāyaṇa at Badarikāśrama. Sage Nārada came to that place and worshipped God Nārāyaṇa who ordered him to teach the Sātvata system to the sages who were there and disappeared from there. Accordingly, Nārada spoke to them about Ekāyana Veda as the means of getting *mokṣa* describing it as the root of the tree of the Vedas which are its branches. It is also known as Mūlaveda. It deals with Ultimate Reality which is known also by the names Sat, Brahman and Vāsudeva. It was practised in the Kṛtayuga and got mixed up in the Tretāyuga with various matters and ambitions of those who practised it. Nārada said that he learned this Veda in Śvetadvīpa. Sana, Sanatsujāta, Sanaka, Sanandana, Sanatkumāra, Kapila and Sanātana were the promulgators of this *dharma*. The seven sages headed by Marīci studied this Veda and practised it. Originally, this Veda had one lakh of verses. These sages condensed this Veda and compiled another work based on it.

Sage Śāṇḍilya did penance on the Totādri[3] hill for several years. He was taught this at the end of Dvāparayuga and at the beginning of Kaliyuga by Saṃkarṣaṇa. It his turn, he taught this to Sumantu, Jaimini, Bhṛgu, Aupagāyana and Mauñjyāyana.

1. *SR*. 3. p. 90.
2. Ibid pp. 83, 87.
3. This is the same as Vānamāmalni, now governed by the Vaikhānasa principles.

Viṣṇu found that the Ekāyana Veda is hard to learn for those who lacked in enlightenment and had it compiled through Saṃkarṣaṇa in the form of verses which took the shape of texts with the names *Sātvata, Pauṣkara* and *Jayākhya*. These were known as Divyaśāstras. Rudra and others preached this in the world through their own compilations based on the above-mentioned Divyaśāstra. Their compilations came to be known as Munibhāṣita, uttered by sages. Brahmā and others preached the Divyāśāstra in their own words. These are of the Rājasa kind. This became divided into Pañcarātra and Vaikhānasa. Others made use of their imagination and produced their own compilations which come under the Tāmasa kind. Those compilations, which human beings other than those mentioned above compiled, are known as Pauruṣeyaśāstra.

The three Divyaśāstras *Sātvata, Pauṣkara* and *Jayākhya* govern the rituals in the temples at Melkote, Srirangam and Hastigiri (Kānci) respectively, like the three esoteric mantras Aṣṭākṣara, Caramaśloka and Dvaya.[4] Among these Divya texts, the *Sātvata* is the best which contains what Saṃkarṣaṇa listened to Vāsudeva's discourse. *Īśvarasaṃhitā* propounds the contents of the *Sātvatasaṃhitā*.

Ch. II: *Mānasayāgavidhi*. A Pāñcarātrika (follower of the Pāñcarātra) priest shall get up early in the morning and attend to his daily routine. After taking his bath and dressing himself suitably, he shall go to the temple, prostrate at the *balipīṭha*[5] and offer his prayers to Garuḍa. After prostrating at the door of the *garbhagṛha*, he shall awaken the Lord with *stotras* and sound of the musical instruments. The door there shall be opened by uttering the Mūlamantra. Offering his obeisance to the Lord, he shall have the place cleaned with the help of the attendants. The vessels, that were used for worship the previous day, shall be cleaned and kept ready for doing worship. He shall then sit to the right of the Lord and ring the bell. The hands are to be purified with Astramantra along with Dhyānamudrā. Purification for the spot shall be done with Agnimantra. The spot is to be made safe for doing

4. The three esoteric mantras-Aṣṭākṣara, Dvaya and Carama *śloka* — are held by the Vaiṣṇava Ācāryas to be attached to the temple at Srirangam, Kanci and Tirumalai. Yet, it is not clear when this set of mantras was adopted by this Āgama.
5. *Balipīṭha* = a raised mound like pedestal near the flagstaff. *Bali* is offered here.

worship by avoiding evil spirits from approaching that place by doing *digbandhana.*[6] *Prāṇāyāma* and *Bhūtaśuddhi*[7] are to be done then.

Mantras are then to be placed (*nyāsa*) by the priest in his own body. Sṛṣṭi, Sthiti and Saṃhāra *nyāsas*[8] are to be done followed by the *nyāsa* of six *aṅgas.*[9] The priest purifies thus his own body with the aid of these mantras by doing their *nyāsa.* The body becomes then fit for doing worship to God.

Worship, that is then to be undertaken, is mental. God is within the body. He is to be worshipped. He is in the form of sound in the parā[10] stage. He is to be worshipped with Laya and Bhoga *yāgas.*[11] The priest shall then do worship to Him who is in his heart, mentally pocuring the materials for worship and food preparations. Fruits are to be offered. Services like singing and playing on musical instruments are then to be offered to Him. The priest shall offer Him himself and all those belonging to him. The bell is to rung while doing this kind of worship. He shall then do *japa* and sing His praise.

Ch. III: *Vimānadevatārcanavidhi.* After worshipping God mentally, the priest shall take up external worship. The materials, which have been procured and brought there, are to be purified for use. This is done by walking[12] at them uttering Locana (Netra) mantra. All the articles of worship shall be placed to his right side and a water jug to the left. A good seat called Bhadrāsana shall be placed there and it is to be cleaned with the clump of Uśīra plant and washed with water. The idol shall be placed on this seat. The vessels for worship shall be placed filled with water and specific materials like flowers, sandal-paste, saffron, tips of *darbha* and others be put in the

6. Digbandhana means setting up limits around himself and the spot so that no force from any quarter would approach him and disturb his work. The Astramantra shall be uttered to fix the limits, Netramantra above one's head and Kavacamantra with the fore fingers. This is also called *Avakuṇṭhana.*
7. Bhūtaśuddhi: *ĪS.* 2.45-49.
8. The three *nyāsa* vide: *ĪS.* 2.62-64.
9. The six limbs where *nyāsa* is to be made are hṛdaya, śiras, śikhā, kavaca, netra and astra (*ĪS.* 2.56).
10. Parā is the first stage of sound, the others being Paśyantī, Madhyamā and Vaikharī. Their places are in the form of wheels in the Mūlādhāra (below the navel), navel, *hṛt* and throat. In the context, Brahman is stated to be in the heart where sound also is present. This will be contradictory to the Parā stage whose place is Mūlādhāra, if it is said to be in the heart. Hence Parā must be taken in the sense of supreme.
11. Layayāga and Bhogayāga are described in detail in the next chapter (IV).
12. This is a *Tāntrika* act. Vide: *ĪS.* 3.4-5a.

particular vessels. These vessels shall be worshipped. The vessel to contain incense is to be adored with the ringing of the bell. The mantras for this vessel and bell, which is also to be adored, are to be formed from Varṇacakra (or Mātṛkācakra).[13] The bell is the mother (source) of the mantras.

The priest shall then worship the mantras which have been placed on his body during internal worship. Then the deities at the entrances, Vāstu, Kṣetra, Garuḍa, and all others in the temples are to be worshipped with arghya and others. The deities of the seven worlds are to be considered to be in the *vimāna* and they shall be adored. *Nyāsa* is to be done next to the six *adhvans* and to the twenty-five *tattvas*. Twenty-four deities,[14] who are instrumental for the maintenance of the world, are then to receive worship.

Ch. IV: *Nīrājanāntavidhi*. Worship is to be done to the deities in the enclosures with Viṣvaksena receiving worship at the end. The deities who form the retinue of Nārāyaṇa may be worshipped by others, that is, other than the priest. The priest shall sprinkle his seat with water. He shall then sit there and commence worship. The *yogapīṭha*[15] shall then be adored. The deities from Ananta to Gaṇanātha God, who is in the form of mantra, shall be invoked to be present there. He shall be made to remain in the idol, pitcher and others. This invocation shall not be made for the Mūlabera. Karanyāsa shall not be made for it. *Nyāsa* of the three kinds, Sṛṣṭi, Sthiti and Saṃhāra, Mūlamantra and others upto Garuḍamantra shall have *nyāsa*. The powers resting with Mūlabera are to be infused every day into other beras. One-sixth of that power shall be infused into the Utsavabera, and one of thirty parts in Balibera and others. God, who is invoked with Kavacamantra, shall be made to stay in the idol or pitcher with Mūlamantra along with Mūlamantramudrā and requested to become favourable to him uttering Mūlamantra. Layayāga and Bhogayāga are then to be performed. The ornaments like crown, Vanamālā and others are to be placed on Him. The priest shall then meditate upon the idol where Nārāyaṇa stays as present in the centre of *garbhagṛha* and as possessing a body comparable in complexion to the autumnal cloud. All the *beras* shall be similarly meditated upon. The ornaments, which shall be meditated, are to be considered to have a human

13. Mātṛkācakra see ch. 22.
14. For *bhavopakaraṇa* deities see *ĪS.* 3.138-142.
15. See *ĪS.* 4.20-24a; definition is बिम्बेन सहितं पीठं योगपीठमुदाहृतम् । *ĪS.* 4.19a.

form. After meditating upon Garuḍa, the priest shall worship the deities who are in charge of those ornaments. All the services (*upacāra*) shall be served then during worship.

God shall be placed on the seat for bath which shall be given duly. *Nīrājana* shall then be done. The idol shall then be placed in Alaṅkārāsana where all the services that are related to it shall be offered.

Circumambulation (*pradakṣiṇā*) shall not be done around the idols in the *garbhagṛha*.

Utsavabera and others are to be placed outside *garbhagṛha*, if there is not enough space there for them.[16] *Nīrājana* is then to be performed. It is of three kinds, Sāttvika, Rājasa and Tāmasa. Sāttvika is done at the end of *snāna* and bhoga, Rājasa is done daily in the evening and Tāmasa is done before offering *dīpa* and at the end of offering of food preparations. The fire shall be brought from the kitchen in the temple in a vessel made of coconut shell. It shall be placed before the idol along with a pitcher. The wick in the pitcher shall be set a fire from the fire brought there from the kitchen and the pitcher shall be taken with both hands by an attendant and waved in front of the idol from the right foot and circumbulating it upto the other foot. This is to be done once or twice or thrice uttering Netramantra or Hṛdayamantra. It shall be then kept outside the entrance. Musical instruments shall be played upon then. The Vedas are also be recited then.

Ch. V: *Bhojyāsanagatāgnikāryavidhi.* Bhojyāsāna marks one of the stages during worship. *Madhuparka*[17] shall be offered at first. Food preparations that are well-prepared are to be offered followed by drinks like *pānaka*[18] dressed with cardamom and camphor and coconut water. Then *japa* is to be done using the garland of the seeds of the lotus or beads made of crystal. A part of the offerings of food shall be given to the *kārins*.[19]

The priest shall then enter into the room where the holy fire is kept. *Homa* is to be done in the fire-pit or on the ground if the fire-pit is not

16. This is the case in the temple at Melkote.
17. Honey, milk and ghee were mixed up and given to the guest.
18. *Pānaka*: name of a drink prepared with the powdered jaggery mixed up with water and some spices.
19. *Kārins* are those four in number who assist the priest in doing worship. The portion of food that is given to them is called Devāṃśa. They are held to be the pupils of the disciples of Viṣvaksena. Hence the offerings may be given to them after they are offered to Viṣvakṣena. What is offered to Viṣvaksena shall not be partaken by any one. Hence Viṣvaksena gets these at the end but this is an exception in the case of *Kārins*.

available. It is to be done using sruk and sruva for taking ghee and offering it in the fire. Food prepared and brought there is also to be offered into the fire. *Homa* is also to be done by offering seasamum with ghee. Each of the offerings made with twelve kinds of substances brings about specific results. Viṣvaksena is to be adored and offerings are to be made to him. The fire is to be worshipped and be given send off.

Ch. VI: *Pitṛsaṃvibhāgādiśayanotsvāntavidhi.* After God is worshipped, the manes are to be adored by offering them the food. *Darbhas* are to be strewn near the fire-pit and seasamum is to be scattered. The departed souls are held to have come there. Four morsels of food are to be placed in the vessel which shall be on *darbhas.* After worshipping them with *arghya* and others, the Cāturātmīyamantras are to be used to adore those morsels of food. The manes are to be offered water with seasamum. Four Brahmins,[20] who are followers of the Pāñcarātra tradition shall be welcomed and seats be offered to them. Two of them shall sit facing east and the other two north. Adoring them with *arghya,* sandal-paste and others, they shall be served with all food preparations. After they have taken food, they shall be given *dakṣiṇā* and be given send off.

The deities, who are enshrined in the enclosures and other places are then to be worshipped. Other deities, who are in abstract forms, shall receive only *bali.* Worship is to be done to the Mūlabera and other *beras* every day. The priest shall then take his food along with that remaining in the vessel in which the food was kept and offered to God. This is called Anuyāga.[21]

Ch. VII: *Lakṣmīsudarśanārcanāvidhi.* Śrī and Puṣṭi are the consorts of Viṣṇu. The former is the power of the enjoyer and the latter is the doer. These goddesses are three with the names Yogalakṣmī who occupies the chest of Viṣṇu along with Śrīvatsa, Bhogalakṣmī is by His side and Vīralakṣmī who is consecrated as an independent goddess. The first two goddesses receive worship along with Viṣṇu. The third goddess is to be worshipped in a separate shrine.

Śrī is to be installed in the first, second or third enclosure. She shall have four hands, sit on the lotus, her frontal two hands shall offer security and

20. They represent the departed soul, his father, his paternal grandfather and his paternal great grandfather.

21. Vide: निवेदितान्नेन सह पाकपात्रावशिष्टेन साम्बुफलादिना च यो यागः क्रियते सोऽनुयागः । *SR. P.*
अणुभूतजीवात्मसिद्ध्यर्थत्वाच्चायमनुयागः ।

boon and the two hind hands shall hold the lotuses. She shall be worshipped three times a day at definite periods. The priest shall do internal worship as he does for God, to the powers of Śrī and the thirty-eight forms of Śrī relating to Padmanābha and other emanations. He shall than meditate upon her and do worship with all services. *Snapana,* worship and festivals are to be performed to her on the day having the star of her birth (that is, emergence or manifestation). She must be worshipped during the nine days in the Āśvayuja (Āśvina) month. Similarly Puṣṭi shall receive worship.

The shrine for Sudarśana shall be built in a part of the main temple or elsewhere in the village, bank of a river or hill. The shrine is to face the eastern quarter. A Varṇacakra shall be drawn on the ground in that temple. The mantra of Sudarśana, which is six-lettered, is to be analysed from it and used for his worship.

Then follows the description of the mantras of *hṛdaya* and other *aṅgas.* Similarly other mantras of Sudarśana are to be analysed and formed. The priest shall enter the shrine, clean the precincts and do the *nyāsa* of the Sudarśana mantra. After doing internal (*mānasa*) worship, external worship is to be done with the materials procured there for the purpose.

Ch. VIII: *Garuḍādiparivārārcanavidhi.* Garuḍa's form is first described and his greatness is well brought out. A shrine for Garuḍa shall be built in the first or second enclosure and in front of the main shrine. The posture of Garuda's idol shall be in conformity with that of the main deity, that is standing or sitting. After doing mental worship external worship shall be done. Satya, Suparṇa, Garuḍa, Tārkṣya and Vihageśvara are the five forms. They have human forms with feet of the birds.

Caṇḍa, Kumuda and others, who form the retinue of Viṣṇu are to be worshipped according to their status.

Viṣvaksena is to be worshipped when any ritualistic act is undertaken. His form is then described. As in other cases, his worship is done in two parts namely mental (internal) and external. The passages from the *Pauṣkarasaṃhitā* are quoted to depict him as the leader of Viṣṇu's army, having three subordinates.

Then the devotees of Viṣṇu, who composed hymns in Tamil are stated. Their shrines are mentioned as forming part of the main temple or built independently elsewhere. Durgā, Gaṇapati, the guardians of the quarters, are to be worshipped offering services. The devotees shall be adored with special kinds of worship on the days having the constellations in which they

are born. Flag hoisting shall be avoided. Neither *bali,* nor *homa* nor *avabhṛtha* shall be done then. These could be done, if their idols are installed in independent shrines outside the temple. Their compositions could be recited when festivals are conducted.

Ch. IX: *Dvārāvaraṇadevatālakṣaṇādividhi.* This chapter deals with the features of the deities in the enclosures. The Lord of the Vāstu and that of the site are described as having the same decorations on their persons and distinct in their appearance, the former having a body dark in complexion with a jewelled vessel in the hand and the latter resembling a blue cloud and holding a stick in the hand. Similar descriptions are given for Caṇḍa, Pracaṇḍa, Kumuda, Kumudākṣa, Śaṅkukarṇa, Jaya, Vijaya and others. These are stationed in the first enclosure. The second enclosure has Garuḍa, Upendra, Bhadra, Subhadra and others. Indra, Agni and others are stationed in the third enclosure. Gaṅgā, Yamunā are in the fourth, Lohitākṣa and others in the fifth, Kāla and others in the sixth, Sambhava, Prabhava and others in the seventh are vividly described with reference to their appearance, apparels and weapons. Vidyā and others have their places in the eighth enclosure.

Vāsudeva is Himelf in the form of the temple for doing favour to those who do their work. The eight enclosures are accordingly representing the five elements, mind, ego and *buddhi;* the temple primordial matter, the idol is self and the Lord within that. Deities who are stationed at the doors of each enclosure are mentioned. The mantras, which are to be used for adoring them and the way in which *bali* is to be offered to then, are them stated.

Worship is to be offered on three, four and six occasions in a day. The rituals that are to be done on each of these occasions are enumerated.

Ch. X: *Mahotsavadhvajārohanāntavidhī.* The word *'utsava'* is explained as that which removed misery by taking the word *'sava'* in the sense of misery. In this aspect, there is agreement between this text and the *Pārameśvarasaṃhitā.* The kinds and the duration of the *mahotsava* are described. The priest shall do *puṇyāha* to have his body purified and in this context, the Gods, numbering thirty-nine, who are treated as emanations or manifestations (*prādurbhāvas*), are requested to protect him. The *utsava* idol shall then be given bath with waters kept in nine jars. *Aṅkurārpaṇa* is then to be done. The vessels *pālikā, ghaṭikā* and *śarāva,* which are to be used, are described and the way of using them are also described. The seeds, which are to be sown then, are twelve which are enumerated. This is identical with the treatment in the

Pārameśvarasaṃhitā. Collection of mud and how it is to be used in Aṅkurārpaṇa are then described.

Flags, which are to be hoisted, are different in accordance with as the *beras* in a temple. How to make a flagstaff out of particular woods is then stated. The staff, which is to be made, gets a detailed description. Then flag-hoisting is treated.

Ch. XI: *Mahotsavavidhi*. The commencement of the festival is marked by sounding the kettle drum (*bherī*). The deities in the world, above and in the quarters are to be invited to be present during the festival. This invitation shall be made through Sanskrit, Prākṛt or Dravidian languages; accompanied by musical renderings with appropriate *tāla, svara* and *rāga* and by dance, all suited to the deities concerned. The priest shall then do mental worship in the *yāgaśālā* where *homa* and worship are conducted. The priest shall undertake a solemn vow for twelve days. *Homa* is to be done every day in the fire-pit placed there. *Bali* is to be offered to the subordinate deities twice in day during the festival.

The *utsava* idol shall be taken through the streets in the locality twice a day in the morning and evening, mounted on various vehicles with the sounds of the tabors and musical instruments and the recitation of the Vedas. Those who recite the Tamil hymns of Āḻvārs shall go in front of the deity singing them. The reciters of the Vedas shall follow behind God.

The vehicles on which the *bera* is to be placed and taken round the streets are mentioned for each day. The car festival is to be held on the seventh day; Ḍolotsava on the eighth and *avabhṛtha* on the ninth day. The Tīrthabera is to be used for *avabhṛtha*.

Ch. XII: *Pakṣotsavavidhi*. Special worship is to be offered to God on Dvādaśī in both bright and black fortnights, Amāvasyā, Paurṇamāsya, Śravaṇa constellation, the day when God manifested, constellation in which the patron of the temple was born, two Viṣuvas,[22] the Uttarāyaṇa and Dakṣiṇāyana days, and *saṃkrāntis*.[23] How to fix the particular day when these are to be performed is explained in detail. This treatment is not the same as is found in the texts on Dharmaśāstra. The Mūlabera is to be worshipped on these days, and a part of the power resting there shall be infused into the Utsavabera and others, whichever is to be used on the particular occasion.

22. Viṣuva: Day, when night and day are of equal duration.
23. *Saṃkrānti:* Sun's transit from one Rāśi to another.

The Utsavabera with Śrī and Puṣṭi shall be taken in a vehicle around the locality and be brought to a pavilion where Vasantotsava is to be celebrated. The deities shall be given bath with water mixed up with turmeric powder uttering Śrīsūkta. A mock fight shall be arranged between God and the two goddesses for nine days using various materials like sandal-paste, flowers, powders, oil, milk, camphor mixed with saffron, coconut water, scented water and water, one on each day. The festival may be done for seven or five or three or one days using the materials restricted to the number of days. People who are assembled there shall sprinkle the holy water used then on each other. This is Vasantotsava which is performed in the Vasanta season, Caitra and Vaiśākha lunar months. There shall be *avabhṛtha* on the last day.

Damanikotsava shall be done on the Dvādaśī day of the bright fortnight in the Caitra month. The Utsavabera shall be given bath with waters kept in twenty-five pitchers. The idol shall be decorated with Damanikā leaves. Vaiśākhotsava shall be done when the sun is Vṛṣabhalagna and on the full moon day. *Snapana* and food offerings are to be made as in the previous festival.

Floating festival is to be done in the three seasons Śiśira, Vasanta or Grīṣma (Feb. 15 to August 15). This festival shall be done in a float kept ready in a tank or lake for seven or nine or five or three or one days. Aṅkurārpaṇa is to be done before the festival is begun. The priest, reciters of the Vedas, and attendants shall be in the float along with Utsavabera. Others, like players on the musical instruments and dancers shall occupy a separate float. The float shall circumambulate three, or five or seven times in the tank. Since the float is considered to be Ādiśeṣa, others are forbidden from occupying it. Ḍolotsava shall be done in Uttarāyaṇa or Dakṣiṇāyana particularly beginning it on the 5th, 7th, Ekādaśī, Daśamī, or full moon days of bright fortnight. The swing shall be suspended from the beam at the top in a pavilion with gold chains. The *utsava* idol shall be placed in that swing along with Śrī and Puṣṭi. Eminent Brahmins shall move the swing to and fro. After offerings of food are made, the idols shall be brought down from the swing and taken to the *garbhagṛha.*

Svāpotsava is to be celebrated on the Dvādaśī day of the bright fortnight in the Āṣāḍha month (July 15 to August 15). This is the time for God to have *yoganidrā.*[24] A bed shall be arranged either in the *garbhagṛha* or in a pavilion

24. Viṣṇu is believed to be in 'yogic slumber' for four months and he wakes up on the 11th day of the bright helf of Kārttika.

outside the shrine. The Śayanabera shall be placed in that bed and worshipped. This *bera* shall be worshipped for four months from that day. This *bera* shall receive worship every day. At the expiry of the period, this *bera* shall then be placed on a vehicle and taken round the locality and be brought back to the *garbhagṛha*.

Ch. XIII: *Sakalotsavavidhi*. This chapter begins with the treatment of Kṛṣṇajayantī. The birthday celebration is twofold namely, Janmāṣṭamī and Jayantī. Janmāṣṭami is marked by the lunar phase at the time of moon rise without the least tinge of the seventh lunar phase. Jayantī is marked by Rohiṇī constellation not having the tinge of the seventh lunar phase or Kṛttikā constellation at the time of sun rise or when there is Rohiṇī star whether there is the connection for it with the eight lunar phase or not or whether the day is Wednesday or not. Some more features are given. This principle is to be adopted in fixing the days of birth of Rāma, Nṛsiṃha, Varāha, Vāmana and others.

The idol of Kṛṣṇa is to be placed on a seat in a pavilion which is already available or erected for the purpose. When the moon rises, the deity Kṛṣṇa is to be worshipped in a jar that is brought there and the *maṇḍala* that is drawn there. Kṛṣṇa's idol must be worshipped with offerings of special kinds of sweets and others. The moon along with Rohiṇī shall be worshipped in a circular *maṇḍala* drawn there in front of Kṛṣṇa. The idol of Kṛṣṇa shall be placed in a swing arranged there. The priest shall worship the idol, after bringing it down from the swing and placing it on a good seat. The idol may be mounted upon the vehicle like elephant or horse or chariot and taken in procession through the streets of the locality. People, who accompany the idol and those who come out of their houses shall throw on each other oil, turmeric powder, butter, curds, milk and flowers and dance and make themselves merry. Some cowherd boys shall break the vessels containing curds, milk and others and drink them. The idol shall be brought back to the temple and honoured with *tāmbūla* and other things. This celebration may go on for a day, or three or five or seven or nine days, or fortnight or a month.

Navarātrotsava shall be celebrated in the lunar Āśvayuja month. This is called Vīralakṣmyutsava. This festival shall be done on a day when the ninth lunar phase is not least affected by the eighth lunar phase, in the bright fortnight. The attendants like Māyā, Jayā who serve Lakṣmī are to be adored in the places where they are stationed. Śrī shall be placed in an auspicious seat and worshipped.

Mṛgayotsava, festival of hunting shall be celebrated the next day, that is, the tenth lunar phase. After doing the daily worship, the Utsavabera shall be mounted on the horse vehicle and be taken to a big forest and placed near the Vahni tree, that is Śamī tree. The priest shall discharge one arrow in each direction and two upwards and another downwards. This, shall be done uttering Astramantra. At nightfall, the deity shall be brought back to the temple with lights glowing all round. Then the deity shall be honoured suitably with services and be brought to the temple.

Rules are stated for fixing the day for Kṛttikādīpa. That day, when the sun is in the Vṛścikalagna and it is full moon and the star is Kṛttikā, which is not in the least effected by the fourteenth lunar phase or the star Bharaṇī, shall be chosen for this celebration. The Utsavabera shall be brought to a pavilion in the temple. A vessel, that is made of gold or silver or copper or mud shall be placed on a heap of grains. It shall be filled with ghee extracted from cow's milk and curds. A wick shall be placed in it. Eight small vessels are to be placed filled with ghee and wicks. The priest shall set fire to the wicks from the fire in the fire-pit. The attendants shall prepare other vessels that are similarly placed in the temple. The Utsavabera shall be placed on a vehicle with Śrī and Puṣṭi and is to be brought to the entrance of the gateway where a pillar made of wood of the height of the temple shall be erected. The priest shall place the vessel containing ghee and glowing wick on the top of that pillar. After going through the streets of the village, the deity is to be brought back to the temple.

Mārgaśīrṣa festival is to be celebrated when the sun is in the Dhanurlagna. The Utsavabera shall be brought to a hall in the temple where the idols of the devotees of God are also to be assembled. Several kinds of dishes are to be offered to God and those devotees. Those, who are assembled there, are to receive these offerings. This festival shall go on till the end of month.

The Adhyayana *utsava* shall be celebrated in the same month in a huge pavilion in the temple. This shall be taken up in the last ten days. The idols of the devotees are brought there. The Utsavabera also enters that hall. Vedas are recited as also the 4000 hymns in Tamil composed by the Ālvārs. The Utsavabera is taken through the streets of the locality and is brought there. Then the idols of God and of the devotees are taken to their places.

God must be specially worshipped when the sun enters Makaralagna. Mṛgayotsava is to be celebrated on the day after the Adhyayanotsava. The

Utsavabera shall be taken to a forest where the hunters who are skilled catching the wild animals, shall bring hogs, elephants, lions, tigers and others before God. The army is to be in between the *bera* and the animals. The animals are to be let off one by one. The deity shall be brought back to the temple. The colophon names this chapter as Kṛṣṇotsavamṛgayāntavidhi.

Ch. XIV: *Pavitrotsavādividhi.* The priest may not be able, at times to do his work in the temple due to his greed or inefficiency or illness. In such cases, the priest will have to do the rituals for expiation for those lapses. This ritual is called Pavitrotsava, which is to be performed within four months beginning with Āṣāḍha for the lapses that have occurred in the year. A hall (*śālā*) for doing this is to be erected with provisions for fire-pits, altars utensils and others. *Pavitra* is also called *bhūṣaṇa.* It is to be made up of fine threads folded for a fixed number and having knots. It may take several shapes and are to be put on all *beras,* fire-pits, pavilions, secondary deities and others.

Then the Utsavabera shall be taken in a vehicle along with Śrī and Puṣṭi. It shall be brought to a pavilion and placed in a seat. The relevant mantras are to be uttered when the pavitras are put on the *utsava* idol and others. The priest shall beg God's pardon for the lapses which had occured while he was doing his duties for one year. Worship is to be done every day for God. On the last day, the *pavitras* are to be removed and be sprinkled with water kept in the pitcher. This festival shall be conducted for a day or three or five or seven days. *Avabhṛtha* shall be conducted in a river or deep lake. Then the *bera* shall be brought to the temple and placed in the *garbhagṛha.*

Ch. XV: *Snapanavidhi. Snapana* means giving bath to the deity. The number of priests who will be required for this may be four, or eight or twelve. A pedestal is necessary for placing the bera but this is not needed when the Mūlabera is to be given bath.

Snapana is of two kinds namely Para and Apara. The Para is of ten kinds and Apara is of nine kinds. The number of pitchers required varies from one kind to another. So also is the case with the ingredients to put in each pitcher. The mantras also vary with each kind for uttering them for worshipping the pitchers and giving bath to the deity.

A special kind of bath called Sahasrakalaśasnapana is also to be given to the Utsavabera. There are directions as to the spots, in the *maṇḍala* drawn for the purpose, where the pitchers 1008 in number are to be placed. The ingredients are varied and also the mantras. There is also an order in which the pitchers are to be taken one by one and bath is given to the deity. The

deity shall be placed in a palanquin and be taken round the enclosures and taken finally to the *garbhagṛha.*

Ch. XVI: *Prāsādādipratiṣṭhāvidhi.* The site for building the temple shall be examined and be made ready. A Bālālaya shall be built there and an idol of God shall be consecrated there. It shall receive daily worship. Eight stones are to be placed within the ground where the temple is to be built. Rules are of given how the *garbhagṛha* is to be built. Finally, the gateway is to be built and consecration is to be done. Minute details are given for building the important parts of the temple.

Ch. XVII: *Pratimādilakṣaṇa.* At the outset, selection of stone and wood for making an idol is described. The measurements for the idol are then given, mentioning them for each main limb and secondary limb. The characteristic features of the forms of Hayagrīva, Nṛsiṃha, Varāha, Satya, Suparṇa and other forms of Garuḍa, the *beras* like karma, bali and others, a single *bera* and many other *beras* are then given. Similarly, measurements are stated for Bhadrapīṭha and other kinds of pedestals.

Ch. XVIII: *Pratiṣṭhāvidhāna.* A big pavilion is to be erected with four doorways one in each direction with provision for altars, *homa,* utensils and materials. There shall be arches at the entrances in each direction. The idol that is prepared, shall be given bath and the eyes be marked. It shall be taken in to the shrine and shall be placed on a pedestal. It shall be placed then on a pedestal in water for *adhivāsa. Adhivāsa* shall vary according to the material with which the idol is made. Other *beras* also shall have *adhivāsa* done to them. Taking them out of those places where adhivāsa was done, they shall be given bath. *Homas* are to be done with the materials like ghee, caru and others uttering the prescribed mantras for the purpose. Then the priest and his assistants shall carry the *beras* and go in a procession. The *beras* shall be placed on the pedestal in the *garbhagṛha* uttering Mūlamantra. The powers that rest in the Bālabimba shall be infused into the Dhruvabera. All the *beras* shall be placed in the spots assigned for them. They are to be bathed or sprinkled with the sanctified waters brought there in pitchers. The priest shall then take that water in the *arghya* vessel and coming out of the *garbhagṛha* and sprinkle it on the pavilions, vehicles and others. Similarly, the goddesses, bell and others are to be consecrated.

Ch. XIX: *Prāyaścittavidhi.* Renovation of the main and secondary limbs of the idol which have fallen into disuse is described in detail; wherever, they could be joined together, an attempt is to be made by cementing such parts with the substances of Aṣṭabandha. If that could not be done in a *bera* made

of mortar the limbs shall be thrown into a deep pond or occean. The process of renovation is given in the breaking or loss of a small limb. The processes vary with the nature of the temples which are self-manifested and those which are built by sages or ordinary men.

There are cases of the idol being touched by those who should not; for which the expiatory rites are prescribed. Likewise, there are acts of expiation when persons are impurewho have not taken bath or and animals and birds enter certain parts of the temple particularly *garbhagṛha* and touch the idols or utensils kept there for worship. Similar cases are the deaths that occur in the locality where the temple is situated. The evil effects caused by the occurence of portents and unexpected events are to be controlled by doing Śāntihoma. Expiatory rites are laid down for lapses that occur while doing daily worship, conducting festivals, Pavitrotsava, and *snapana*. Apart from these methods, mere sprinkling the idols, pavilions, parts of the temple, there is a simpler process of mitigating the evils and that is *samprokṣaṇa*. Śāntihoma shall be done also to a village which is infested by fire, storm and other calamities.

Ch. XX: *Yādavācalamāhātmya.* This chapter begins with the enumeration and short description of the important temples in India, some of which lie in the north. Most of them are self-manifested shrines. Sanatkumāra got the idols of Nārāyaṇa from Brahmā at whose command, he placed the vimāna having that idol on the hill called Nārāyaṇagiri near the bank of a holy tank called Kalyāṇatīrtha. Rāma, the son of Daśaratha, came to that hill when he left Ayodhyā on his exile and worshipped this God and hence the deity in called Rāmapriya. Balarāma, who went to various places on pilgrimage, arrived at this hill and worshipped God Nārāyaṇa. God told him that the utsava idol was being worshipped in the house of Balarāma at Mathurā and asked him to worship that idol. But Kṛṣṇa and Balarāma brought that idol to this will and installed it along with Nārāyaṇa and had other beras stationed there. Lord Narasiṃha was installed on the hill situated on the bank of Kalyāṇatīrtha.

Ch. XXI: *Dīkṣāvidhi.* A pupil, whom the Guru chooses to initiate in the Pāñcarātra mode, will have to take *pañcagavya* of the Brahmakūrca kind[25] and also *homa* in special cases. This ritual shall begun with *aṅkurārpaṇa.* The pupil's eyes shall be bandaged with a cloth. He shall offer the flowers in the *maṇḍala* that is drawn there. The preceptor and pupil shall sit near the fire.

25. For a description of this see *SKS.* Ṛṣi. Ch. 9.

The preceptor shall do *homa* in the fire in order to have the pupil get rid of the impressions produced by deeds committed earlier. Initiation (*dīkṣā*) is of *vibhava, vyūha, para* and mantra kinds. The pupil shall sleep along with the preceptor. He shall tell the latter the dream he had. If the dream was bad, homa is to be done. The pupil shall have Pañcasaṃskāra.[26] The pupil shall be given a name according to the caste to which he belongs. The pupil shall be made to understand how his body has pervasion of the *adhvans*[27] and of the *tattvas*. The pupil shall be consecrated as Ācārya.

Worship of God is of two kinds namely for one's own sake and for others. The latter is superior. How Śāṇḍilya and others were able to get the knowledge of the Pāñcarātra system is described. Then the four *siddhānta-s* get treated. One *siddhānta* shall not be mixed up with another.

The process of *dīkṣā* is elaborately treated in all its minute details. Both the preceptor and the pupils who could be of all castes and women also have to undergo through this process the training to become in turn the preceptor, but the process for the *śūdras* and women is of a different kind. However, this matter does not get detailed treatment in this text. Though women are not actually mentioned, they are to be taken to have been meant.

Ch. XXII: *Niyamavidhāna.* This is the shortest chapter in this text with 67 *ślokas.* The ethical aspect of life gets treated here. The duties and conduct of the pupil in relation to the preceptor, his devotion to God displayed by singing the praise of God and observances that would please Him and the procurement of flowers diligently culled for worshipping God are re-counted. How the pupil should avoid certain acts is also conveyed here.

Ch. XXIII: *Mantroddhāravidhi.* Divyaśāstra, Munibhāṣita and Pauruṣaśāstras are shown to come under the kinds of the Pāñcarātra system. Mantras are to be analysed and formed with the help of Varṇamātṛkā, the two kinds of which are shown here as to how they are to be drawn. The mantras vary according to the four stages waking, dream, deep sleep and transcendant. These stages are marked with reference to the *vyūhas.* Formation of mantras with eight, eighteen, twenty-three, twenty syllables, Viśākhayūpa, with thirty-six, thirty-four and thirty-two syllables is illustrated. The bījākṣaras of Vāsudevamantra, aṅgamantras, Keśava and other deities are given. The nature of *bīja, piṇḍa, saṃjñā* and *pada* is shown in regard to their places in mantras, whose formation is described.

26. तापः, पुण्ड्र, मन्त्र, याग and नाम.
27. *ĪS.* 3.107-111.

Ch. XXIV: *Mudrāvidhi.* After defining the word *mudrā,* how it is to be formed is indicated. Thirty-one *mudrās* are described. *Dhyāna* on the *vyūhas* in the dream and waking states are treated, with the forms of the deities getting an enchanting description. Of similar treatment is the meditation of Dattātreya, Vāmana, Trivikrama and others. The vehicles on which the *utsava* idol is placed and are taken in procession are described. God is stated to have several forms with six or eight hands. The weapons like plough-share and others have deities presiding over them. Similar treatments are given to Śrī, Puṣṭi and of the *Prādurbhāvas* like Padmanābha, Viśvarūpa and others.

Ch. XXV: *Haviḥpākavidhāna.* The fire-pits, that are treated are named Śaṅkha, Cakra, Padma, Vṛtta and Caturaśra. The differences between *sruk* and *sruva* is drawn.

Śāli, mudga, yava, māṣa, godhūma, priyaṅgu, and *tila* are the ingredients with which the offerings like *caru* are to be prepared. Each one of these has varieties; for instance, *śāli* has ten varieties, *mudga* seven and so on. Mantras are given for washing rice and other grains. There are eight kinds of *havis,* namely, Pāyasānna, Guḍānna, Mudgānna, Kevalodana, Dadhyanna, Tilānna, Niśānna (*anna* mixed with turmeric, *niśā*) and Sarvamiśrita. The vegetables that are to be used are enumerated. How and in which place are the offerings that are prepared are to be kept are also treated.

A literary work, which is couched in rare words and not easily understandable, requires a commentary. There are works, which require explanations for each word and the words which are hard to be construed, have to be expounded in full and also solutions for problems which other writers or systems of thought may raise. There are yet kinds of works which could be ordinarily understood but require meanings of some words and general remarks on certain issues. The commentary on the Īśvarasaṃhitā belongs to the last mentioned category.

The commentary on this text is called *Sāttvatārthaprakāśikā*. Its author was Aḷaśiṅgabhaṭṭa, son of Yogaṇāndabhaṭṭācārya of Mauñjyāyana family, conversant with Bhagavacchāstra and a priest rending his service at the feet of the Lord of Yadugiri. Mauñjyāyana was one of the five sages to whom Nārāyaṇa taught the Pāñcarātra system. Bhagavacchāstra is Pāñcarātra. Yadugiri is in Melkote in the Karnataka state. The author of the commentary could have lived in the middle of the last century.

King Bhoja of Dhārānagara commented on the *Yogasūtras* of Patañjali. The penultimate *śloka* among the introductory *ślokas* runs as follows:

दुर्बोधं यदतीव तद्धि जहति स्पष्टार्थमित्युक्तिभि:
स्पष्टार्थेष्वतिविस्तृतिं वितनुते व्यर्थै: समासादिकै: ।
अस्थानेऽनुपयोगिभिश्च बहुभिर्जल्पैर्भ्रमं तन्वते
बोद्धृणामिति वस्तुविप्लवकृत: सर्वेऽपि टीकाकृत: ॥

"All commentators leave off what is highly intricate saying that the sense of that is clear. They offer very elaborate explanations for those passages whose sense is clear by offering worthless (or unwanted) explanations for compounds and others. They create confusion in wrong contexts with many useless prattlings. They confound the listeners of their commentaries regarding the topic (taken up for exposition)."

This observation does not apply to the commentary *Sātvatārthaprakāśikā*. Compounds are verily split up, if there could be misunderstanding of it. Remarks are offered wherever they are necessary. Unnecessary elaboration is absolutely avoided.

The preparation for drawing the wheel of letters (Varṇacakra) is minutely described. This wheel may be of two kinds. They are to be used for analysing the mantras and forming them. Making the fire-pit, sruk and sruva get a clear treatment. The entire process of initiation of the pupil is given in a nutshell. After treating Kṛṣṇa's birth as practised on two occasions, Janmāṣṭamī and Śrījayantī, Śrīrāmavamī and Nṛsiṃhajayantī too are to be classified as based on tithi and nakṣatra. Abhigamana, the first division of the daily routine, is to be done in his house by the priest before going to the temple.[1]

Regarding Ekāyanaśākhā, the commentator makes some observations. The hymns of Śuklayajurveda are two thousand in number. They are called Ekāyana according to the Pūrvakhaṇḍa in the Atharvaveda. The Paingalopaniṣat and Vāyupurāṇa describe the Ekāyana Veda. The following passages[2] are quoted as from this Ekāyana Veda: ॐ एष सा परा प्रकृतिः । एष तत्परं ब्रह्म, एषः प्रभवः, एषोऽव्ययः ।

The three texts *Sātvata, Pauṣkara* and *Jayākhyasaṃhitās* are said to be the aphorisms (*sūtra*) of the Ekāyana Veda. The *Īśvara, Pārameśvara* and *Lakṣmītantra* are the commentaries of these *sūtras*. Since the *Lakṣmītantra* does not deal with the building of temples and idol worship, the *Pādmasaṃhitā* is admitted in the place of the *Lakṣmītantra.*[3]

Sanskrit, Prākṛt or Drāviḍa languages could be used while inviting gods to participate in the Mahotsava. The commentator remarks that Tamil language alone is used for this purpose in the temple at Melkote.[4]

While interpreting the passages (*ĪS.* 4.31b), Aḷaśiṅgabhaṭṭa writes that Gaṇeśa is Gaṇanātha whose another name is Viṣvaksena and cites *SS.* 17.142-143 in support of his interpretation.

The *japa* in the three *saṃdhyās* are according to the Pāñcarātra tradition, is to be done with Viṣṇugāyatrī in the morning, Dvādaśākṣara at midday and Aṣṭākṣara in the evening. This is called Vaiṣṇava method. Aḷaśiṅgabhaṭṭa notes that this is not in practise among the Pāñcarātrikas and therefore the method prescribed by the *sūtras* to which the person belong such as Kātyāyana must be followed. Vedāntadeśika observes in the Pāñcarātrakṣā that the three ways of doing Saṃdhyā as Ārṣī, Vaiṣṇavī and Prājāpatyā could

1. Vide: on 2.2.
2. Ibid. 10.26.
3. Ibid. 1.66.
4. See under 1540.

not be adopted as the *saṃhitās*, which prescribe them are not now available.[5] While interpreting *Devatānyāsa* (ĪS. 3.112b-122), the commentator offers a detailed explanation with specific illustrations. The words Viṣṇupāṇi and Viṣṇuhasta are used in this text. Aḷaśiṅgabhaṭṭa states that one's (priest's) right hand is known by this name where *nyāsa* is to be done for the three *guṇas* Bala, Vīrya and Tejas. The word *anuyāga* occuring in *ĪS.* 6.62a is interpreted as taking, for food, what remains in the vessel, used for cooking along with water and fruits. Viṣvaksena is also known as Kālavaiśvānara. His *sūkti* shall therefore be Svāhā. In practise, she is called Sūtravatī. The word *sapadma* (*ĪS.* 4.123) is thus explained. Padma is enumerated as a weapon; but it is sportive lotus (*līlāpadma*) which is gentle (*saumya*). It is only the weapons that could threaten the hosts of the wicked. The ornaments could not do it. Hence padma is grouped with ornaments.

In the temple at Melkote, there is no invocation for the Utsavabera, because it arose from Nārāyaṇa's heart.[6] There are passages in this text, which are identical with those in the *Pārameśvarasaṃhitā*. The latter has a commentary called Vivṛti by Nṛsiṃhayajvan. Aḷaśiṅgabhaṭṭa notes the interpretations in the Vivṛti and condemns some of them. For instance the word Kekara occurring in *ĪS.* 8.44a means crooked. Nṛsiṃhayajvan takes it in his Vivṛti in the sense of half-closed. The words *catvāro manavaḥ* (*ĪS.* 4.35a) are taken by the author of Vivṛti as denoting Sāvarṇi, Dakṣasāvarṇi, Brahmasāvarṇi and Dharmasāvarṇi. Aḷaśiṅgabhaṭṭa observes that this is not the intended sense. Mere Sāvaraṇya is meant here and not the other three. The Vivṛti explains while interpreting the word *pūrṇā* in the passage अच्छिद्रकरणीं पूर्णां पूर्णामन्त्रेण पातयेत् । (*ĪS.* 5.27b), the Vivṛti explains thus: पूर्णामन्त्रेण पूर्णमदः पूर्णमिदमिति मन्त्रेण, पूर्णा दर्वीति मन्त्रेण वा । Aḷaśiṅgabhaṭṭa criticises thus: Pūrṇāhūti is to be done with the mantra ending with Vauṣat, which was used to do *homa.* Vahnimantra is meant here. Pūrṇam means Pūrṇāhūti.

The commentator notes variant readings in some cases. In some cases, the juncture is not correct e.g. *atha ūrdhvataḥ* (*ĪS.* 2.38). He justifies by taking it as occuring in Divyāśāstra.

He notes quite often that the passages in this text could be correctly interpreted by citing passages from the *Jayākhyasaṃhitā* and *Lakṣmītantra.* He mentions the Ratnatraya, *Pārameśvarasaṃhitā*, *Pādmasaṃhitā*,

5. Ibid. 2.1; cf. PR. P. 110.
6. Ibid. 6.122.

Aniruddhasaṃhitā, Kapiñjalasaṃhitā, Viṣṇusaṃhitā, Nalakuberasaṃhitā, Padmodbhavasaṃhitā, Vihagendrasaṃhitā, Śrutigītās, Pāñcarātrarakṣā, Saccaritrarakṣā and *Kriyākairavacandrikā, Śrībhāṣyakāra* (Rāmānuja) and Vedāntācārya, Vedāntadeśika are mentioned by their names. *Kuvalayānanda* of Appayadīkṣita and *Alaṃkārakaustubha* of Veṅkaṭācārya are mentioned. Nāmaliṅgānuśāsana of Amarasiṃha and *Vaijayantī* of Yādavaprakāśa, Vaṅgivaṃśeśvara's *Ārādhanakārikā* is quoted.

Among the Pāñcarātra texts, the *Sātvata* and *Īśvara saṃhitās* are written in a lucid style mostly comparable to the classical *Kāvyas.* Hence the commentator does not find any need to explain all the passages or words. He does not leave a topic that of great significance like Pratiṣṭhā, Dīkṣā, Kuṇḍa and others without offering his remarks supporting them by citing the passages from the *Jayākhya* and *Lakṣmītantra.* His observations made on the topics mentioned above seem to be a gloss or note on then.

LXIII. *Conclusion*

मृगमीनसज्जनानां तृणजलसंतोषविहितवृत्तीनाम् ।
लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति ॥

'The hunter, fisherman and those who are slanderous are enemies without any cause in the world for the deer, fish and noble men who lead their lives on (with) grass, water and contentment'. *Mṛga* means deer here, which are other than the wild beasts. *Mīna* denotes fishes of the ordinary kind which are other than the whales, sharks and others. The meaning of the word *sajjana* is obvious.

The *śloka*, mentioned above, is by Bhartṛhari who lived about 600 A.D. *Mṛga* and *sajjana* live quietly in the forests and *sajjana* inhabit the villages and towns. The good people are content with what they get. They do not envy other's lot, nor seek to gain other's possessions. Yet others make false accusations. The word *sajjana* may be taken in the wider sense of people who are simple in thought and actions, who are free from fraud and deceit. Likewise, the word *piśuna* may connote those persons who think always of evil for others and create problems, difficulties and troubles for them. What can the innocent do to save themselves from these difficulties. The slanderers know that these are innocent people who could not save themselves when attacked by evil-doers. Then they, who have the tendency to do harm to others as part of their nature desire to select the field for doing their mischiefs. Then they put this desire into action. There is the police to trace the culprits and take action on them. There is the judiciary to dispense justice. Yet, the perpetrators of crimes are booked and action is taken on them, only when these acts come to their notice. In spite of these systems, crimes have not been eradicated. On the other hand, the offences go on increasing. The real equivalent in Sanskrit for the word police must be *ārakṣaka*, protector and not *daṇḍadhara* as it is commonly meant. It is by teaching people that they should abstain form committing any offence that crimes could be eradicated. Hence ethical discipline shall be taught to

people who must be trained in leading a disciplined way of life. It is not enough if people, who are good by nature, lead that pure kind of life. How to train people in this direction?

The solution that is offered for these problems is found in the Vedas and Vedic literature and Vedāṅgas. The Vedas are words of varying kinds to be articulated with accurate intonation. The Vedas belong to a period several millennia before. The Hindus, like the modern scientists, could not determine the exact period when they were compiled. So the Hindus have rightly chosen to treat the Vedas as eternal. The language of the Vedas has slight agreement with classical Sanskrit and so even the best Sanskrit scholar cannot understand the Vedic language, much less to interpret them. Yāska, who preceded Pāṇini (800 B.C.), was not quite sure of his interpretation for many of the words of Vedic origin. The commentaries on the Vedas came to be written in later years if the Vedic age, that is hard to fix, is taken into consideration. However, in recent years, scientists in Germany and U.S.A. have discovered certain truths regarding the Vedas.

According to U.S. neuro-scientist, Dr. Tony Nader, the 'Vedas are the blue-print of all creation.' The nine seats of activity in the basal ganglia of the brain which modern medicine has charted out corresponds in structure and function to the 'nine' planetary impulses which Jyotish Vidya encompasses! Dr. Satinder Swaroop, an international cardiologist from the U.S.A. says: 'The sounds and syllables that are there in the Vedic syllable are the sounds that give rise to the inner intelligence of physiology'. 'We are born with the Vedas in our own body.'[1] It may not be surprising, if scientists prove in the short future that the world was produced from sound, a theory maintained by the grammarians and the Pāñcarātra Āgama.

The solution for the problem cannot be obatained directly from the Vedas, whose language lies beyond our capacity of understanding. The Kalpasūtras, law books and digests have suggested the ways and means. What is the effect. Since the establishment of the British empire in India and down to the present day, the Hindus have been looking upon themselves as inferior to the foreigners in every respect. Whatever the orientalists wrote, have gained sacrosanctity with admiration and approbation. It is true that

1. Vide: '*Vedas*' '*influence on human anatomy proved*'. The Hindu (daily), dated January 30, 1997 p. 16.

the Hindu culture has adapted many concepts from other religions but on that account, it could not cease to be Hindu. When water is poured into a glass of milk, the glass is still said to contain milk and not water. We can say that milk is watery and not water is milky. So also, there is the Sanātanadharma, or call it Hinduism, a word coined by foreigners. The British system of education, and now the American and Australian systems, which are more materialistic have made in-roads into the ancient culture. Both the youths and the aged are madly pursuing the ideals of these foreigners' concept of life and are no longer worried over the denunciation of Hindu ideals. Few people, past their middle age, do think of this deterioration in standards of life and are also worried about it and are not in a position to find a way out. As days pass on, the elderly persons have to remain as passive witnesses of the events such as blackmailing, frauds, scams, dacoity and rape. The media adds much to their increase. The unscrupulous politicians, who are after power and pelf have been causing much havoc to the integrity of the nation. Yet, there is a silver lining. The devotional element is still glowing and can not be extinguished as long as people remain uneducated in modern methods of study and have abiding faith in God's mercy.

The atmosphere prevailing in the periods of the epics and *Purāṇas* was much impressive and undiluted by exotic influences. Since the systems of thought had their rise and development, two aspects became prominent in the culture of the Hindus. One was the concept of detachment and the other was the ascetic temperament. These two did not really undermine the worldly nature of life. Nevertheless, some people began to condemn outright the delightful aspects of worldly life and to look forward to a way of life more enjoyable than that is obtained here. This caused some people to lead an ascetic way of life even when they were young. To some extent, Buddhism and Jainism may be said to practise these ideals. This has not much affected the Vedānta system. However the latter contains slight traces of their influence. The rise and development of the systems of thought owing allegiance to neo-Vedantins and the religious philosophers, who do not fully susbscribe to the ideals of Sanātanadharma take to life-patterns based on modern industrially civilised concepts, eagerness to look upon the foreign ways of life as best suited to the developing India and mass media have tended to shape the ways of living of the Indians to such an extent that the people are likely to be cut off from the mores of Indian culture.

It is at this juncture that the Hindus shall notice a ray of hope in the path

of devotion. Devotion is the feeling of abiding affection on the part of an individual for another who is much superior to him by possessing good attainments and thus attracts others. The seeds of devotion could be traced to ancient texts, particularly Śāṇḍilya's *Bhaktisūtras* and Nārada's *Bhaktisūtras*. The treatment of devotion, as a separate means of salvation and of leading a good way of life here, is found in the *Bhagavadgītā* and elaborated in the *Bhāgavatapurāṇa*. Bhakti here is of two main kinds. One is the eight limbed (*aṣṭānga*) *yoga* as prescribed by Patañjali in the *Yogasūtras* and is spoken highly in the *Bhagavadgītā*. This however is beyond the capacity of ordinary people. The other kind is of general nature which is of nine types.

Vide: श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।
अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥ *Bh.p.* 7.5.23.

Listening to the greatness of Viṣṇu, praising Him, thinking of Him, rendering service at His feet, worshipping Him, bowing to Him, service to Him, comradeship and surrendering one's own self to Him. Any one or two or more among these would be enough to please God. Till recently, these have been in vogue in most parts of India. Śūdras and women used to have their own congregations in which they would sing in praise of God, dance and display all their talents in honour of God. These practises are fast disappearing with the availability of opportunities for jobs and getting more and more wealth.

Since the establishment of the British empire, both the Orientalists and their follows in India have raised stigma on Hindu culture in two importants cases. One is that women are not allowed to have *upanayana* and thus are denied opportunities to study the Vedas. This applies to women belonging to the castes of the twice-born also. The second is that the Śūdras are not allowed to have *upanayana* and Vedic study. Women of all castes form nearly one half of the population among the Hindus, Śūdras form the majority of the population. The two features that are noted above have made women and Śūdras depend fully on men of the Brahmin community for fulfilling their religious aspirations. However, the yearning on their part to worship God themselves must have been there. It could not be ruled out. They have to remain content knowing their limitations.

Manusmṛti, *Yājñavalkyasmṛti* and other law books lay down restrictions for women and Śūdras for their participation in the rituals. The texts, which are placed between 100 B.C. and 300 A.D., show the social conditions obtaining for some centuries about the beginning of the Christian era.

There are evidences to indicate that in ancient times, probably in the Tretāyuga and before, women had some rights to participate in the rituals. Tying the belt made of *muñja* grass and *lājāhoma* both of which are done for and by woman during marriage indicate that this is a relic of the customs which were in vogue in the hoary past. Apālā, Gārgī, Maitreyī and other names of women which occur in the Vedic texts show that the women were qualified for Vedic learning.

When Śrī Rāma, who was to go on exile, went to the apartments of his mother Kausalyā, the latter is described by the poet to be offering worship in the fire.[2] The *ślokas* in this context show how women had the right to worship like men. On arrival at Ayodhyā, Bharata heard of the news of his father's demise and offered libations of water for the departed soul in the Sarayū river. Kausalyā and others went there with him and offered libations of water.[3] This water is called *tilodaka.*

Why and when were the women debarred from studying the Vedas. Perhaps the foreign hordes which entered into India about 3rd century B.C. did a lot of havoc which was calculated to affect Sanātanadharma adversely. Women could not have security. In an attempt to enable them to preserve their honour, they were not permitted to leave the house and move about freely. Probably, it is about this period, the law books became codified to restrict freedom for women, Yet, the women could have been allowed to study the Vedas in their homes and do the rituals. This was not done. The exact motive in preventing women from having *upanayana* and studying the Vedas cannot be found out.

Perhaps, the danger to the security of people, particularly women, was prevalent even at the end of Dvāparayuga. But it is not fair to prevent women and Śūdra's from studying the Vedas. However, the opinion against their Vedic study was strong at that period. Some method had to be divised for

2. Vide: ददर्श मातरं तत्र हावयन्तीं हुताशनम् ॥
देवकार्यनिमित्तं च तत्रापश्यत्समुद्यताम् ।
दध्यक्षतघृतं चैव मोदकान् हविषस्तथा ॥
लाजान् माल्यानि शुक्लानि पायसं कृसरं तथा ।
समिधः पूर्णकुम्भांश्च ददर्श रघुनन्दनः ॥ *R . Ayodhyā* 20.16b-18.

3. Vide: कृत्वोदकं ते भरतेन सार्धं
नृपाङ्गना मन्त्रिपुरोहिताश्च । Ibid. 76.23a.
Cf. in Citrakūṭa. Ibid. 162.5b, 25b.
Cf. सुग्रीवतारासहिताः सिषिचुर्बालिने जलम् ॥ Ibid. Kiṣkindhā 26.52a.

giving training to the women and Śūdras to worship God in their personal capacity. If they were forbidden to study the Vedas, it is not proper to flout the authority which has been followed. If they could not have *upanayana*, then this shall be no problem. Let not these have *upanayana*. If Vedic *mantras*, which have been in use for a long time for worshipping God, let the same practise continue. Tāntrika mantras were formed with the Tantric syllables. They had the sanctity like the Vedic mantras. Women and Śūdras were to undergo initiation (*dīkṣā*) under the guidance of a Brahmin, knowing *mantra* and *tantra*. In some cases, the syllables of the *tantra* were introduced in the Vaidika mantra. However, a proviso was introduced into this new concept that was the restriction imposed on the women and Śūdras to confine their work to worshipping God at home only. The Brahmins alone who undergo initiation have a right to worship in the temples. This broad outlook brings in even those, who are declared as unqualified for worship on the strength of Vedic dicta, to form into one group in which the male and female, high and low are accommodated to get the qualification for doing worship to God personally. Yet, there does not seem much response from the people of the Hindu religion to take advantage of this liberalised prescription.

It is disappointing to note that this permission granted to women and Śūdras has not been fairly utilised by these. Nor do the Dīkṣitas, who are having sway over the theory and practise of the Pāñcarātra ideals are interested in the practise of liberalism sanctioned by the system. In theory, the Pāñcarātrikas owe allegiance to these sanctions but are reluctant, like the strict adherents of the Vedic traditions, to come to the rescue of these people. In fact, the temples attract large concourse of people of both sexes and of all castes. In many houses, worship of God has come to a halt. In such cases, the women in the house could conduct worship, getting themselves initiated by a competent dīkṣita. Are women prepared to do this, is another question. Similarly, what has been done to promote the idea of a personal God among Śūdras? If an awakening is created among women and Śūdras to make them inclined to worship God, then atheism will have such a death blow that it will never rise again. The Dīkṣitas, prominent Ācāryas, heads of Maṭhas and their leading devout persons should take lead in this matter. There is no use in preaching Vedānta to all and sundry who have no mind to know their obligations to god, and Vedānta is now more a palliative than final remedy to the sufferings of human beings.

The Vaiṣṇava Āgamas are of two kinds — Pāñcarātra and Vaikhānasa. The male members of the Vaikhānasa community professing Vaikhānasa *sūtra* have eligibility to offer worship in the temples governed by this Āgama. The Vedic mantras are alone to be used. On the other hand, all are eligible according to the Pāñcarātra for *dīkṣā* and could use the Tāntrika mantras, also the women and Śūdras, and Vaidika and Tāntrika mantras both could be used by others. *Maṇḍala, yantra, nyāsa,* and *mudrās* are to be used in the Pāñcarātra and not in the Vaikhānasa system.

Now a question arises regarding the appellation Āgama for the Vaikhānasa. Worship of the idol has references particularly in the Brāhmaṇa portions of the Vedas. Yet, it is not clear whether actual worship which is done according to both the Āgamas was prevalent in the Vedic texts. The texts of the Vaikhānasa Āgama show that the temples were built, icons were made of select materials and festivals were conducted. Besides these, other features like *maṇḍala, yantra* and etc. are treated as forming part of the Pāñcarātra system only. The Vaikhānasa texts are of the Āgama kind, do not have them.

Both the Āgamas follow to a large extent the principles of iconometry, the Vedic ritualism, painting, music, dance and others. Accuracy in measurements, familiarity with the drawings of designs and use of gnomon are marvellous. These may be treated as mechanical but how were the facial features of the icons are expressive of their moods is astounding and beyond the reach of human efforts. What Kālidāsa writes of Duṣyanta's description of Śakuntalā's beauty is partially applicable here:

चित्रे निवेश्य परिकल्पितसत्त्वयोगाद्
रूपोच्चयेन मनसा विधिना कृता नु । *Abhijñānaśākuntala* 2.9ab.

'The bodily figure was perhaps first drawn on the canvas and life was then infused.[4] The creator seems to have made her using his mind alone'.

4. It may incidentally be remarked here that चित्रे निवेश्य is obviously a *lectio simplicior* (and hence *lectio inferior*!) than चित्ते निवेश्य which is also attested by some editions of Śakuntalā. *Citta* is a *terminus technicus* of Indian philosophy, especially of Yoga and can roughly, be translated as 'consiousness'. It is subject to ripples i.e. impulses (वृत्ति) generated by the guṇas, and its most elevated form is the one which is dominated by *sattva*. What Kalidas wants to say is that the creator (vidhiḥ) sank himself deeply in the state of pure consciousness dominated by *sattva* guṇa and visualised the image of Śakuntalā first abstractly in his consciousness and then created her out of her mind giving her a concrete from is flesh and blood. (G.C. Tripathi)

The divine appearance is of many kinds, e.g., in the idols of Rāma, Kṛṣṇa, Lakṣmī and others and also in the forms which Śrī Kṛṣṇa assumed as a child stealing butter, dancing on the hoods of Kāliya and Rāsakriḍā. However many of these could not be easily brought out in the idol. The forms, for instance as those of the idols in Kāñchī, Kumbhakonam and other places, are of enchanting appearance. In particular, the forms of Varadarāja in Kāñcī, Śārṅgapāṇī in Kumbhakonam, Kallaśekhara or Sundararāja in Tirumābiroñcolai, Śrīrāma in Vaduvār and Rājagopāla in Mannārgudi and many others are of enchanting attraction for the people. In fact, it is not easy to pick out three best, for every form has its unique beauty. This appearance may not be due to the materials like the metals or wood but is the result of the sculptor, who meditates devotedly on a particular form. This can be called *bhāvasṛṣṭi*, creation through ones own devotional disposition.

The Āgamas are concerned with the worship of the icons. Festivals that are conducted annually and occasionally like Ḍolotsava and floating festivals etc. attract crowds from far and near. People of both sexes, rich and poor, learned and dull-headed, pious and faithless, all mingle freely without minding any distinction based on social status. The Rathotsava must be particularly noticed when people of all kinds drag the huge chariot. There is no place but the temple and no occasion other than festivals which give delight to the people. In fact, people who attend these festivals feel that it is their God that gives them delight.

The Pāñcarātra Āgama fixed the daily routine into five parts, each part to be devoted for serving a definite purpose. This means that there is no respite for one who follows this, and all the time during the day is taken up by attending to the duties according to this concept. Should not a person earn his livelihood by taking to an avocation? There are agriculturists, merchants, weavers, carpenters, educationalists, engineers, physicians, lawyers and others, who have to earn to run their families. What are they to do if this Pāñcarātra routine is to be followed by them? The texts of the early period do not take note of this.

It is said that the Vaikhānasa, Sāttvata, Śikhin, Aikāntika and Mūlaka are the five systems that arose from Vāsudeva. According to the first, Viṣṇu must be worshipped at all times. The family is to be looked after by the persons of this system with what they get unasked. The Sāttvata is known by the name Bhāgavata Pāñcarātra. The third group of its adherents (Śikhin) worship Viṣṇu twice a day, and live by taking to agriculture, trade and cattle-breeding.

This may apply to all other professionalists who have to depend on their vocations. The fourth is to be adopted by those who worship Viṣṇu once in a day, render service to the twice-born and live on alms. The Mūlakas are those who worship Viṣṇu through thought, word and deed and live on what is received unasked and what they get from their pupils. Śikhin are also called Tīrtha.

Thus the Pāñcarātra texts have been composed mainly guiding the Pāñcarātrikas, who work in temples as priests and as their assistants. The *Viṣṇusaṃhitā*, a later text, as mentioned above, takes note of practical problems which would crop up, if preists alone are asked to follow the texts. The Vedas are studied only by the Brahmins, though the Kṣatriyas and Vaiśyas did it in the early periods. The later texts, law books and digests are concerned with the ways of living, customs, beliefs and other aspects with reference to people of all castes and orders. For instance, *Pañcasaṃskāra* is held by the Vaiṣṇavas of all social groups even in modern days, as essential for a male member to qualify to offer worship to God in the house and a female member to prepare food for offering to God and to serve it afterwards to the pious persons like parents-in-law and the guests. Similarly, *bhūtaśuddhi* is a must, as forming a part of *ijyā*. Thus the importance of the Pāñcarātra system is quite substantial in the life of the individuals who form part of the Vaiṣṇava community.

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